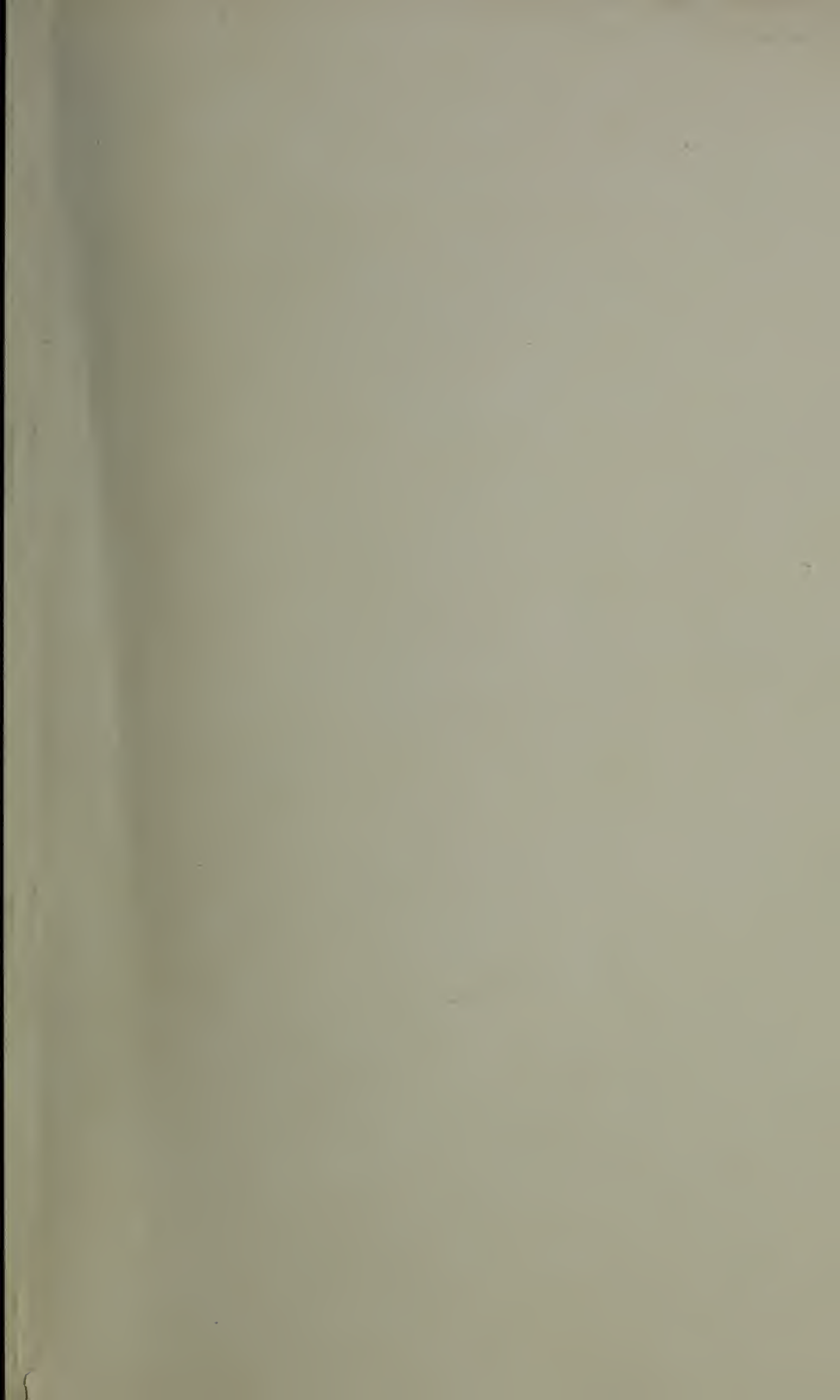
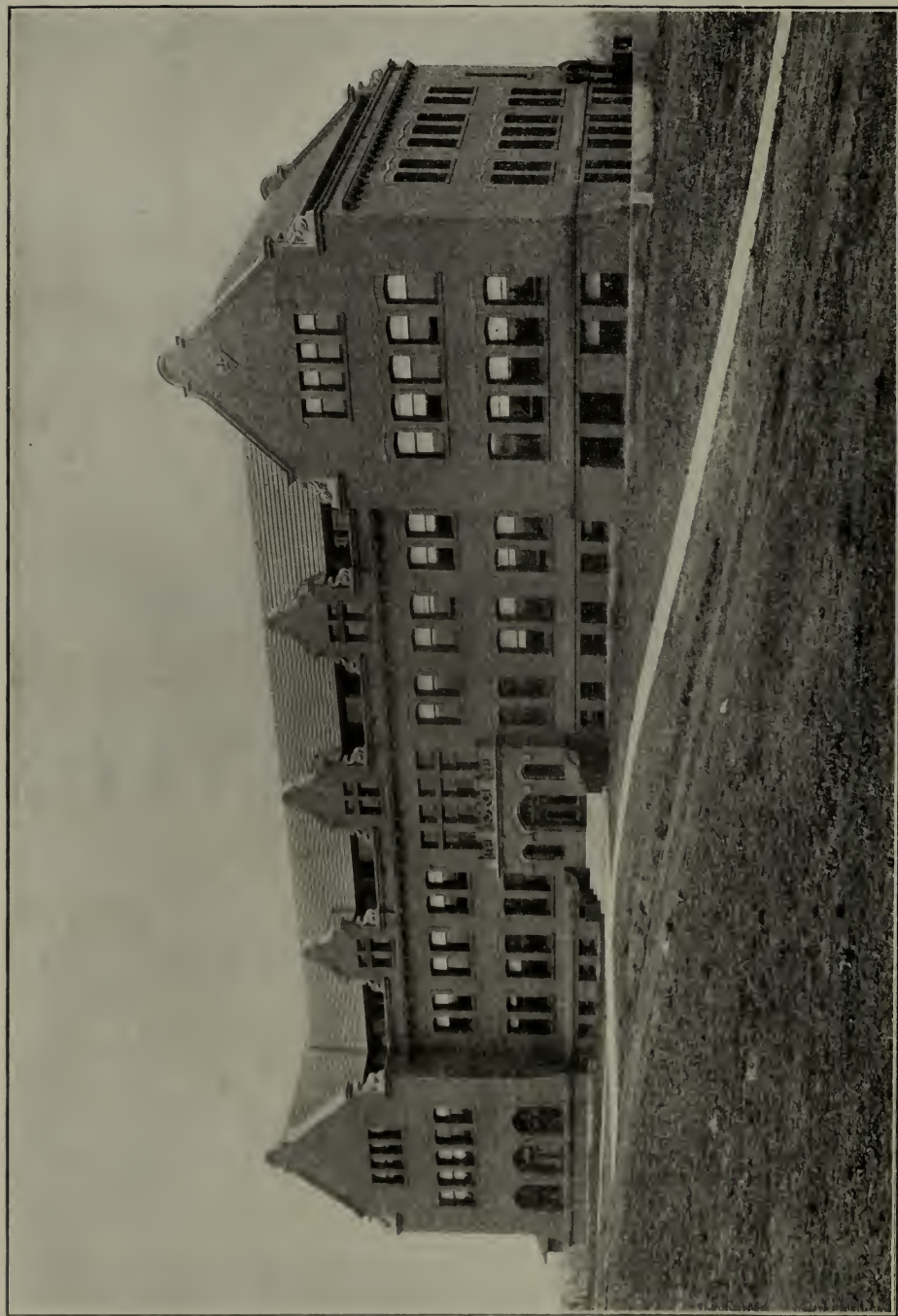






Conservatory of Music Building

MILLIKIN CONSERVATORY OF MUSIC

THE JAMES MILLIKIN
UNIVERSITY BULLETIN

ANNUAL ANNOUNCEMENT

1916-17

Volume XIV

Decatur, Illinois, August, 1916

Number I

This catalog contains information of value to all interested in the study of music. The secretary would be glad to correspond with any who may desire further information. Personal visits to the Conservatory are especially urged, as thru them it is possible to make clear many minor details difficult to explain by correspondence.

PUBLISHED QUARTERLY BY THE UNIVERSITY
*Entered February 25, 1904, at Decatur, Ill., as Second
Class Matter Under Act of Congress, July 16, 1894*

Advantages of Music Study at Millikin

Faculty—Experienced and efficient thruout. Foreign-trained teachers available in all departments.

Methods—Thoro, scientific and up-to-date.

Standards—Artistically and educationally the highest.

Courses of Study—On a par with the best.

Diplomas And Certificates—Awarded as soloist and teacher.

Degrees in Music—Conferred by the University.

Teachers' Training Department—Piano, Voice, Violin and Pipe-Organ.

Public School Music Methods—Courses for public school teachers and music supervisors.

Tuition Fees—Less than charged elsewhere for the same high grade instruction.

Building—One of the most beautiful in existence devoted to the study of music.

Equipment—Correspondingly good.

Library—Of works on musical topics.

Aston Hall—An attractive and refined home for young women.

Environment—Excellent college atmosphere. Stimulating to the development of character and personality.

Recitals—By faculty members and world-famous musicians such as Harold Bauer, Maud Powell, Kneisel Quartet, Minneapolis Symphony Orchestra, Oscar Seagle, Ossip Gabrilowitsch, Jennie Dufau, and Marie Caslova.

Location—In beautiful and progressive city of 40,000 where living expenses are reasonable and the distractions from study found in a very large city do not exist. Easily accessible by many railway and interurban lines.

Millikin Conservatory

MILLIKIN CONSERVATORY is recognized, by authorities, to have equipment and building which equal anything in the United States for music work. The policy of the Conservatory, however, is to emphasize the most vital and important factor—the efficiency of the faculty, and to provide systematic courses of study in accord with the best educational ideas on musical matters.

The faculty consists of men and women with thoro training and experience. The leading teachers have enjoyed the double advantage of study in Europe and America and are artists of more than local reputation. Aside from providing high grade recitals by members of the faculty and more advanced students, the Conservatory brings each year to its pupils and people of the community opportunity to hear several of the world's most celebrated artists. Informal student recitals which occur from week to week afford to music students of all degrees of advancement, opportunities for experience in appearing before audiences. The more proficient students are heard in programs to which the public is invited.

Outlines of study in the Conservatory embrace certificate and diploma courses in pianoforte, violin, organ and voice, a comprehensive course in public school music and a thoro analysis of general teaching methods. A splendid spirit of co-operation exists among the faculty and student body and, without question, the Conservatory is continuing on an era of splendid achievement from standpoints of both enrollment and high musical standards.

Calendar 1916-17

The collegiate year is divided into two semesters of eighteen weeks each, and each semester into two terms of nine weeks.

Registration Days, September 11-12.

First Term begins September 12.

Second Term begins November 13.

Thanksgiving Holiday, November 30.

Christmas Vacation includes December 21 and January 3.

Third Term begins January 29.

Fourth Term begins April 2.

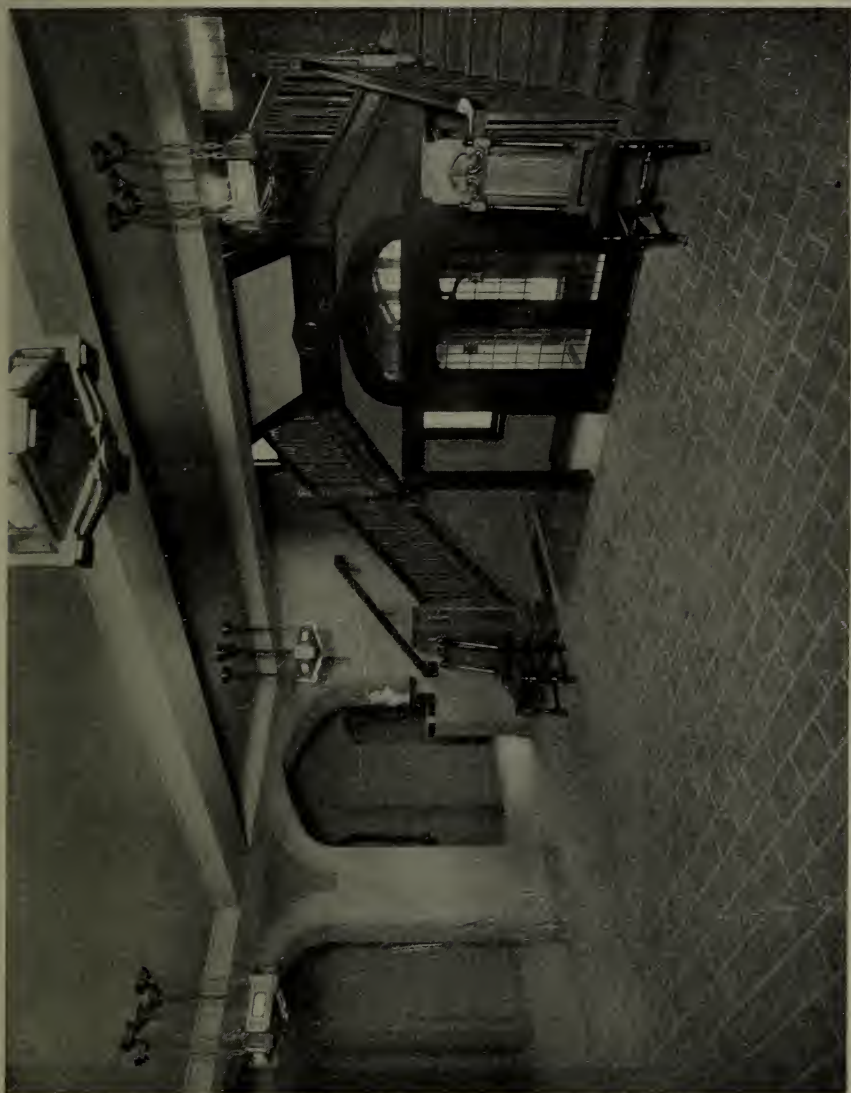
Easter Vacation includes April 15 and 23.

Conservatory Commencement Concert, June 11.

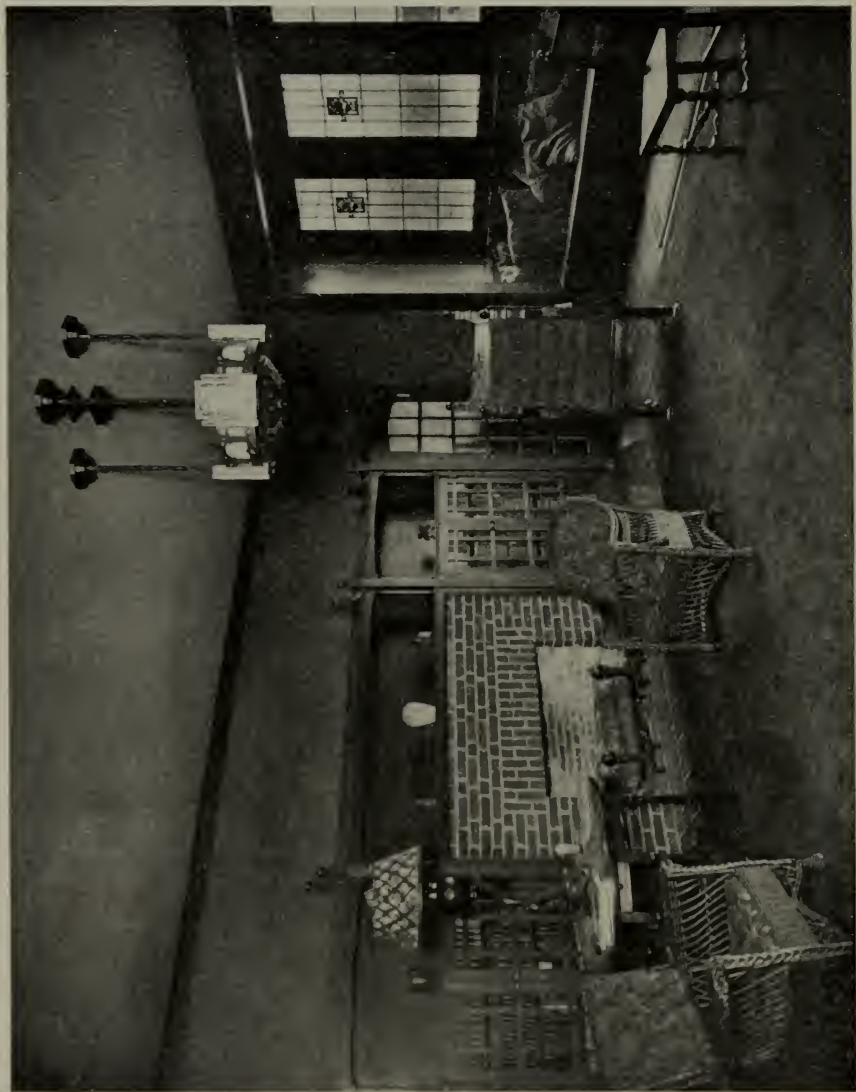
College Commencement, June 12.

Summer Term, six weeks, June 11 to July 21.

Fifteenth Collegiate Year opens September 10, 1917.



Entrance to Conservatory Lobby



Director's Office and Studio

Faculty

Albert Reynolds Taylor

President Emeritus, Acting President of the University.

Lincoln University, Ph.B., 1872, Ph.D., 1882; Cumberland University, LL.D., 1906; Professor of Natural Science, Lincoln University, 1872-1882; President of State Normal School of Kansas, 1882-1901; President of James Millikin University, 1901-1913; 1915-.

Max van Lewen Swarthout

Director of the Conservatory of Music.

Professor of Violin Playing, Piano Playing, and Theoretic Branches.

Gottschalk Conservatory of Music, Chicago, Illinois; Balatka Conservatory of Music, Chicago, Illinois; Royal Conservatory of Music, Leipzig, Germany, 1902-1905; Director Oxford College of Music, Oxford, Ohio, 1905-1911; Director of College of Music, Illinois Woman's College, Jacksonville, Illinois, 1911-1914; Director, Millikin Conservatory of Music, 1914-.

Donald Malcolm Swarthout

Associate Director of the Conservatory of Music.

Professor of Piano Playing, Pipe-Organ Playing, Theoretical and Historical Branches.

Gottschalk Conservatory of Music, Chicago, Illinois; Balatka Conservatory of Music, Chicago, Illinois; Royal Conservatory of Music, Leipzig, Germany, 1902-1905; Private study, Isidor Philipp, Paris, France, 1905-1906; Royal Conservatory of Music, Leipzig, Germany, 1910-1911 ("Pruefung" in Piano); Associate Director, Oxford College, 1906-1910; Associate Director, College of Music, Illinois Woman's College, Jacksonville, Illinois, 1911-1914; Associate Director, Millikin Conservatory of Music, 1914-.

Nellis Paul Parkinson

Secretary of the Conservatory of Music.

A.B. James Millikin University, 1915. Field Representative, James Millikin University, 1913-1914-1915; Secretary, Millikin Conservatory of Music, 1915-.

William B. Olds

Professor of the Art of Singing.

Beloit College, A.B., 1898; Oberlin Conservatory, 1895, 1898-1899, Singing, Piano Playing, Theory and Composition; Singing, American Conservatory, 1899-1900; Piano, Victor Garwood; Composition, Adolf Weidig; Singing, Oscar Seagle, Summer, 1914, England, and Summer, 1916, New York; Teacher, American Conservatory, 1899-1900, and

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Grinnell School of Music, 1900-1904; Illinois Conservatory of Music, 1904-1906, Private Teacher, Jacksonville, Illinois, 1906-1908; Voice Department, Millikin Conservatory of Music, 1908-.

William Erhart Snyder

Professor of Piano Playing and the Art of Teaching.

Detroit Conservatory of Music; Sherwood Music School, Chicago; Private Piano study, Theodor Leschetizky, Vienna, Austria, and Professor Robert Fuchs, Vienna Imperial Conservatory; Piano Department, Millikin Conservatory of Music, 1911-.

Miner Walden Gallup

Associate Professor of Piano Playing.

Virgil Piano School, New York, 1902; Private study in Albany, New York, 1905-1906, and Berlin, 1906-1909, with Dr. Percy J. Starnes, Alberto Jonas, and Vernon Spencer; Composition with Felix Borowski, Chicago, Summer, 1916; Piano Department, Millikin Conservatory of Music, 1909-.

Eloise Bucher

Associate Professor of the Art of Singing.

Hollins College, Hollins, Virginia; Urbana University, Urbana, Ohio; Private study in New York with Rupert Neily, 1912; Private study, Oscar Seagle, New York, Summer 1916; Voice Department, Millikin Conservatory of Music, 1912-. (Absent on leave 1916-17.)

Rose A. Borch

Associate Professor of the Art of Singing and of Vocal Diction.

Raff Conservatory, Frankfort, Germany, 1898-1902; Piano, Voice, Private study, Professor Julius Stockhausen, Frau Jenny Hahn; Private study, Chicago, Summer, 1916; Voice Department, Millikin Conservatory of Music, 1913-.

Ora B. Rogers

Associate Professor of Harmony and Instructor in Piano Playing.

Certificate in Harmony, 1906; Piano Teacher's Certificate and Certificate in Piano Playing, 1907; Piano Teacher's Diploma, 1908, Millikin Conservatory; Literary study in Northwestern University, 1914-1915; Piano Department, Millikin Conservatory of Music, 1908-1914; 1915-.

John Edward Rouse

Professor of Philosophy and Education.

Warrensburg, Missouri, State Normal School, B.S., 1891; Lincoln, Illinois, College, A.B., 1894; University of Kansas, A.M., 1896; Harvard University, A.M., 1901; Ph.D., 1912; Research student, Physiological Laboratory, Harvard Medical School, 1912-1913;

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Universities of Berlin and Leipzig, 1910-1911, and Jena, 1912; Instructor in Philosophy and Education, Dartmouth College, 1907; Instructor in Philosophy and Education, James Millikin University, 1908-1910, and Recorder, 1909-1910; Professor of Philosophy and Education, Millikin University, 1913-.

Marian Gertrude McClelland

Associate Professor of Ear Training and Instructor in Singing.

B.S. in Music, James Millikin University, 1915; Student Wells College, Aurora, New York, 1913-1914; Certificate in Piano Playing, Millikin Conservatory of Music, 1913; Harmony Certificate, Millikin Conservatory of Music, 1915; Diploma in Singing as Teacher and Soloist, Millikin Conservatory of Music, 1915; Post-Graduate work, Millikin Conservatory, 1916; Private study, Oscar Seagle, New York, Summer, 1916; Department of Singing and Ear Training, Millikin Conservatory of Music, 1914-.

Leah Louise Bear

Instructor in Public School Music Methods.

B.S. in Music, Knox College, 1891; Post-Graduate study, Knox Conservatory of Music, 1892; Auditorium Conservatory of Music, Chicago, 1895; Ithaca Conservatory of Music, Ithaca, New York, 1897; Chicago Normal School of Public School Music Methods 1899, and Advanced study, Summers, 1909 and 1915; Public School Music Department, Millikin Conservatory of Music, 1914-.

Howard G. Seldomridge

Professor of Public Speaking and Vocal Expression.

School of Expression, Boston, Graduate, 1902; Diploma in Philosophy of Teaching, 1903; Lecturer, McConnell Lyceum Bureau, 1903-1904; Instructor in School of Expression, Boston, 1904-1906; Harvard University, 1905-1906; Instructor in Public Speaking, Oklahoma State Agricultural and Mechanical College, 1907-1913; Professor of Public Speaking and Vocal Expression, Millikin University, 1913-.

Esther Requarth

Director of Child Culture Department.

Private Music study, Millikin Conservatory of Music, 1913-1914; Summer, 1916; Private Art study, Greenville, Ohio, 1907-1911; Graduate, Child Culture Teachers' Training Course, Millikin Conservatory of Music, 1914.

Mollie Grubel

Instructor for Women, Physical Training.

Illinois State Normal University, 1897-1898; University of Wisconsin, 1902; Harvard University, Physical Training Courses, 1903-1904; Chautauqua School of Physical Training, 1907; Teacher, Decatur Public Schools and Private Gymnasium Classes 1899-1906; Physical Director, Decatur Y. W. C. A., 1906-1907; Director Physical Training, Millikin University, 1907-.

MILLIKIN CONSERVATORY OF MUSIC

Grace Taylor Wandel

Instructor in Piano Playing.

Performer's Certificate, 1907; Teacher's Certificate, 1910, and Diploma as Soloist and Teacher, 1914; Post-Graduate study, Millikin Conservatory, 1915 and 1916; Instructor, Millikin Conservatory of Music, 1910-.

Sylvia Fisk

Instructor in Piano Playing.

Performer's Certificate, Millikin Conservatory of Music, 1909; Teacher's Certificate, 1911; Diploma as Soloist and Teacher, 1914; Post-Graduate study, 1914 and 1916; Piano Department, Millikin Conservatory of Music, 1911-.

Florence M. Brown

Instructor in Violin and Piano Playing.

Student, Illinois College of Music, Jacksonville, Illinois, 1909-10; Diploma in Violin Playing, Quincy College of Music, 1911; Advanced violin study with Ludwig Becker, Chicago, Illinois, 1913-16; Instructor, Quincy College of Music, 1912-16; Millikin Conservatory, 1916-.

Fredaricka Green

Instructor in Singing.

Diploma in Art of Singing as Soloist and Teacher, Millikin Conservatory of Music, 1916; Certificate in Piano Playing, 1912; Certificate as Supervisor of Public School Music, 1912; Voice Department, Millikin Conservatory of Music, 1915-.

Eloise E. Jacobs

Instructor in Piano Playing.

Illinois College of Music, 1912-1913, and Millikin Conservatory of Music, 1914-1915; Certificate in Harmony, Millikin Conservatory, 1915; Diploma in Piano Playing as Teacher and Soloist, 1916; Piano Department, Millikin Conservatory of Music, 1914-.

Ruth Lucile Muir

Instructor in Piano Playing.

Certificate in Piano Playing, Millikin Conservatory, 1915; Piano Teacher's Certificate, 1915; Harmony Certificate, 1916; Instructor in Ear Training, Elementary Department Millikin University, 1915-1916; Piano Department, Millikin Conservatory, 1916-.

Robert Walter

Instructor, Band and Orchestral Wind Instruments.

Private study, Erfurt, Germany; Private Instructor, Band and Orchestral Wind Instruments, Decatur, Illinois, 1887-; Director Goodman Band, Decatur, Illinois, 1886-; Instructor Millikin Conservatory of Music, 1916-.

Millikin Conservatory Building

The Millikin Conservatory building is a model of its kind. It is recognized by authorities to be one of the most beautiful and thoroly equipped buildings in existence devoted to the study of music. No expense has been spared to make the structure complete and artistic in every detail.

The increase in the enrollment of the school of music during the years 1903-1909, was so marked that a special building was deemed a necessity. Accordingly, the gift of a building by the trustees of the estate of the late James Millikin was announced on November 20, 1910, and the year following, the Conservatory of Music building was erected at a cost approximating one hundred thousand dollars.

Besides the recital hall, the building contains eighty rooms for private instruction, class recitation, practice, library, and administration purposes. It is unexcelled from the viewpoint of convenience, while the tone-deadening system is one of the most complete to be found in any conservatory equipment.

The interior is in pure Gothic style. The lobby, administration offices and corridors on the first floor, with the bronze stair cases, red tile floor, and indirect lighting system present a most artistic harmonizing of lines and color.

The library, trimmed in eucalyptus wood finished in its natural color, with its walls of a beautiful soft tint of green, its old English furniture, and its fireplace of tapestry brick is a most delightful and inspiring place for study.

Kaeuper Recital Hall, for public performances, recitals and lectures, is finished in bird's-eye maple. Behind the platform, on which are two grand pianos, is a charmingly designed Gothic organ screen. With beautiful leaded-glass windows and fine colors of gray and brown in the woodwork, walls and chandeliers, this room at once impresses one with an atmosphere of dignified refinement and classic artistry.

General Statements

OBJECT OF THE CONSERVATORY

Millikin Conservatory has for its object not only the diffusion of musical knowledge, but also the development of the minds, character and tastes of the students. The attainment of superior proficiency, as presented by a well regulated and scientific plan of instruction, is constantly emphasized, not only for students who wish to devote themselves to music as artists and teachers, but also for those whose chief object is to acquire a correct knowledge of music and the ability to appreciate it.

The Conservatory takes particular pride in the artistic and educational attainment of its pupils. Thoroughness, the first aim, is not sacrificed in a desire to be able to show unusual progress. In competition with alumni of world-famous institutions, Millikin graduates have qualified for positions of strictest requirements. With teachers of superior ability, thorough and modern methods, unexcelled equipment and an inspiring and artistic environment, Millikin Conservatory offers advantages the average conservatories are unable to afford. Compared with the prices usually paid for the same high-grade instruction, tuition fees in Millikin Conservatory are remarkably low.

PLAN OF EDUCATION

Millikin Conservatory accepts students of all degrees of advancement. They are classified as collegiate, academic, elementary and kindergarten.

The collegiate department includes the various certificate and diploma courses, with special work offered to such students as prefer only elective work. All teachers' training courses are of collegiate rank.

The academic department prepares students for collegiate study. Candidates for certificate and diploma have part of their work during the first year in this department. Beginners in music study, who are of sufficient age and ability to enable them to progress more rapidly than the children of the elementary department, are also classified as academic.

The elementary department, designed for children from seven to fourteen years of age, includes work in the rudiments of

MILLIKIN CONSERVATORY OF MUSIC

musical theory, technic and ear training in addition to the usual practic work in piano, voice or violin.

The kindergarten department is for children from three to seven years of age. Special study in music is combined with general educational work. Attention is given to ear training, sight reading, singing, rhythm, work at the piano, and to hand work, nature studies, numbers, reading, drawing and painting.

BEGINNERS ADMITTED

No previous music study is required for entrance. Beginners are especially welcome and are assured the same thoro training and careful attention that is given to the more advanced musicians.

TIME FOR ENTRANCE

The collegiate year is divided into four terms of nine weeks each. In addition, a summer term of six weeks is offered. The fifteenth year opens September 11, 1916. Students may enter at any time and pay tuition at the term rate from the date of entrance. It is urged, however, that all begin as near the opening of the school year as possible so as to obtain desirable hours for lessons, and gain the advantage of assignment to the first classes organized.

COURSES OF STUDY

Courses of study in Millikin Conservatory are on a par with the best. Diplomas and certificates as soloist and teacher are awarded students who have studied in the Conservatory at least one year, attained sufficient advancement instrumentally or vocally, and completed the required theoretic courses. These courses include theoretic work to the amount of three years for diploma and two years for certificate, but students of sufficient advancement and ability may complete them in less time. Particular emphasis is placed upon the two years' course in Public School Music Methods, leading to a certificate as Supervisor of Music In Public Schools. Certificates are also awarded upon the completion of a special course in harmony.

Degrees as Bachelor of Science in Music are conferred by the University upon graduates of the four-years' Literary-Music Course, combining a special training in music with the general education of the usual collegiate branches.



Conservatory Library



Conservatory Lobby

MILLIKIN CONSERVATORY OF MUSIC

THEORETICAL SUBJECTS

Mere proficiency in performing does not constitute a musical education. The usual manner of studying music offers but little comparison to the advantages to be obtained from a well arranged conservatory course of study. A knowledge of theoretic, scientific and historic music branches is absolutely essential to a thoro appreciation of music as an art and is a prerequisite to the impartation of thoro instruction to others.

In many professions it is possible to attain success by supplementing desultory study with practical experience. The theory and practice of music, however, are so closely associated with each other, one is so completely the complement of the other, that true progress is impossible without a well balanced and complete plan of development.

Millikin Conservatory is unexcelled in offering complete the theoretic, scientific and historic courses necessary to the most thoro musical education. These courses are offered in class work to supplement the applied work of the private lessons in piano, voice, violin, pipe-organ and 'cello.

ADVANTAGES OF MUSIC STUDY IN A UNIVERSITY

In a conservatory of music, pupils have every advantage which private instruction affords and many additional advantages which private teachers cannot furnish. Receiving a diploma or certificate from a conservatory of recognized standing, or merely having studied in a university music school, carries a certain amount of prestige, musically, which private study does not provide. In a conservatory, students are required to attend classes regularly, and teachers have no business matters to prevent their giving entire attention to pupils. Idiosyncrasies, so likely to develop in studying with only one teacher, are eliminated under the influence of the large corps of highly competent conservatory teachers, each a specialist in his department.

INFLUENCES OF COLLEGE ASSOCIATIONS

Where several hundred students are all intent upon the attainment of proficiency, each in his particular branch, the exchange of ideas is of great educational value. Associations with college people in other departments of the University, as well as with

MILLIKIN CONSERVATORY OF MUSIC

those studying music, aid in broadening the pupil's general knowledge and are quite as important educationally as the strictly technical instruction of the conservatory.

Students in the Conservatory have many opportunities for pleasant and profitable intercourse in the various literary, dramatic and fraternal organizations of the University. The influences of these organizations broaden the student and make his education of greater potency and value. The Young Men's and Young Women's Christian Associations, also, are great and helpful factors of the student life at Millikin.

The literary societies of the University are the Orlandian and Philomathean, with the Adelpic Literary Society for students of the Academy. The clubs, meeting semi-weekly to study present day activities, are the Current Events Club, Dramatic Art Club, Debating Club, Domestic Economy Club, Science Club, Engineers' Club, Manual Training Club, Commerce and Finance Club and Le Cercle Francaise. The national Greek letter fraternities having chapters at Millikin are Sigma Alpha Epsilon, Tau Kappa Epsilon, Alpha Chi Omega, Pi Beta Phi, Zeta Tau Alpha and Delta Delta Delta. The local organizations are Kappa Delta Chi, Pi Mu Theta (Senior Girls), The Kappa Society (Honor) and Triem (Honor).

RECITALS

The hearing of good music and the consequent acquaintance with the best musical compositions are two of the strongest factors in the development of a broad, musical education. In order to aid in creating an artistic and musical atmosphere for the inspiration of conservatory students, the management arranges each year three series of fine concerts; one series by the more advanced students, another by the faculty members, and the third by celebrated artists and concert organizations. Representative programs of these recitals are printed on page 64.

During the past three years the following artists have been presented: Harold Bauer, pianist; Maud Powell, violinist; The Zoellner String Quartet; The Kneisel String Quartet; Oscar Seagle, baritone; Ossip Gabrilowitsch, pianist; Jennie Dufau, soprano; Marie Caslova, violinist; the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, with solo artists, Leonora Allen, soprano, Alma Beck, contralto, Paulo Gruppe, 'cellist, Enrico Palmetto, tenor, Frances Ingram, contralto, Cornelius Van Vliet, 'cellist, Richard Czerwonky, violinist, Frederick Freemantel, tenor, Karl Scheuer, violinist, Marie Sundelius, soprano, Albert Lindquest, tenor, Marion Green, bass, and Louis Kreidler baritone; the Russian

MILLIKIN CONSERVATORY OF MUSIC

Symphony Orchestra, Modest Altschuler, conductor, Bernard Altschuler, cellist; The St. Louis Symphony Orchestra, Max Zach, conductor, Hugo Olk, violinist. Of the faculty, Max van Lewen Swarthout, violinist, and Donald M. Swarthout, pianist, in joint recital; William Erhart Snyder, in piano recital; Donald M. Swarthout, in organ recital; Lois Wasson, in voice recital; and Eloise Bucher, soprano, and Miner Walden Gallup, pianist, in joint recital.

The Conservatory is unusually fortunate in possessing two splendid auditoriums for recital purposes. When the audiences are not expected to exceed two hundred, the recitals are held in Kaeuper Hall. For recitals where larger audiences are anticipated, the University Auditorium is used.

COLLEGE SUBJECTS FOR MUSIC STUDENTS

All students who are making a special study of music are advised to take one or more subjects in the college in addition to the music courses, or in the academy if not ready for college entrance. A great variety of courses from which to make selections is offered by the University. A knowledge of English literature and composition and of foreign languages will always be found particularly helpful. On page 74 of this catalog the other departments of Millikin University are briefly described. Further information may be obtained from a university catalog, which will be mailed upon request.

HOMES FOR YOUNG WOMEN

The young women of the Conservatory find delightful homes either in private families or at Aston Hall, the girls' dormitory. Many enjoy the privileges of living in one of the four Sorority homes. Those who prefer private homes will find no difficulty in locating pleasantly at low cost. The conservatory office is always in position to recommend desirable places.



Kaeuper Recital Hall



A Piano Studio

Synopsis of Courses

Piano Playing

The course in piano playing varies according to the needs of the individual student. It is impossible, therefore, to give an exact outline of the course as studied. Some pieces are studied by all, and other pieces, only by those who need development along particular lines, but the standards never vary. It should not be overlooked, however, that the factor of perhaps greatest importance in the instruction offered at Millikin Conservatory is the superior ability of the faculty. The unusual benefits to be derived from courses of study under such capable and experienced teachers are obvious and cannot be too strongly emphasized.

The following outlines give lists of studies which indicate in a general manner the standard of accomplishment for each of the seven grades of the piano course:

Grade I

Course in hand culture, properties of touch, music in notation, rhythm, etc.
Diabelli—Studies, Opus 125.
Gurlitt—Studies, Opus 82.
Plaidsy—Technical Exercises.
Loeschhorn—Studies, Opus 65 and 84.
Clementi—Vorstufe.

Grade II

Scales and Arpeggios.
Clementi—Vorstufe.
Kunz—200 Canons.
Heller—Studies, Opus 47.
Sonatinas and other easy pieces by Lichner, Reinecke, Krause, Kullak, Behr and others.

Grade III

Czerny-Germer—Volume I.
Heller—Studies, Opus 46.
Krause—Trill Studies.
Duvernoy—Opus 176 and 120.
Bach—Kleine Praeludien.
Händel—Compositions.
Beethoven—Variations.
Beethoven—Sonata, Opus 49, Number I.
Pieces by Clementi, Kuhlau, Reinecke, etc.

Grade IV

Bertini—Fifty selected studies.
Bach—Inventions (two and three voices.)
Henselt—Preparatory Studies.
Gorno—Pedal Studies, Parts I and II.
Heller—Studies, Opus 45.
Jensen—Wanderbilder.
Mendelssohn—Songs Without Words.
Czerny—Forty Daily Studies.
Sonatas and other compositions by Haydn, Mozart, Beethoven and other more modern composers.

Grade V

Cramer—Etudes (Buelow Edition.)
Bach—Beliebte Praeludien.
Bach—Well-tempered Clavichord.
Mendelssohn—Songs Without Words.
Field—Nocturnes.
Clementi—Gradus ad Parnassum.
Mozart—Concertos.
Compositions by Beethoven, Schubert, Mendelssohn, Schumann and Weber.
Chopin—Nocturnes and Waltzes.
Modern Compositions by Raff, Henselt, Moszkowski and Grieg.

Grade VI

Clementi—Gradus ad Parnassum.
Bach—Well-tempered Clavichord.
Czerny—Virtuosens-Schule.
Bach—English Suites.
Chopin—Etudes, Opus 10 and 25.
Weber—Sonatas and other compositions.
Beethoven—Sonatas and other compositions.
Liszt—Transcriptions.
Solo and ensemble pieces by Schubert, Mendelssohn and Schumann.

Grade VII (Post-Graduate)

Czerny—Schule des Virtuosen.
Bach's Organ Fugues, transcribed by Tausig, Liszt and d'Albert.
Weber—Konzertstück.
Schumann—Kreisleriana.
Bach—Partitas and Suites.
Scarlatti—Sonatas.
Chopin—Etudes and other compositions.
Schumann—Fantasietücke.
Schumann—Noveletten.
Schubert—Sonatas and impromptus.
Compositions by Henselt, Brahms, Rubinstein, Tschaikowsky, Saint-Saëns and Moszkowski.
Concertos from Beethoven, Chopin, Liszt and Rubinstein.

Singing

As in the instrumental courses, instruction in singing varies so greatly to meet the needs of different pupils that it is impossible to give an exact outline of the course of study. Altho all students do not necessarily study the same pieces, the standards of accomplishment are the same. In the summary of the work for the seven grades given below, it should be borne in mind that the outline embraces only the technical requirements, and that it cannot include those important features of musical education, resulting from contact with faculty members of superior artistry and musicianship such as are found in Millikin Conservatory.

Grade I

The principal object in this grade is the production of pure tone by means of correct breathing and proper placing of the voice, so that the tones are produced evenly and firmly throughout all the registers. This grade includes breathing exercises, simple vocal exercises and the study of easy songs by English and American writers.

Grade II

Continuation of Grade I. Exercises for the mixture and equalization of registers; slow major and minor trills; roulades in slow movement.

Grade III

Study of major and minor scales, arpeggios, turns and trills in more rapid movements. Interpretation of songs of the German, French, Italian, English and American Schools, particular attention being given to rhythm, enunciation and phrasing.

Grade IV

More difficult exercises in vocal technic. Study of the song classics of all schools with special attention to German *Lieder*; the simpler songs from the oratorios.

Grade V

Continued development in technical powers and interpretation. Study of the more difficult songs of Schubert, Schumann, Franz, Brahms, Saint-Saëns, MacDowell, Chadwick, etc.

Grade VI

Continuation of technical and interpretative development; arias and cavatinas from French, Italian and German operas; more difficult songs from the classic writers, Brahms, Schubert, Beethoven, etc. Ensemble singing.

Grade VII (Post-Graduate)

Study in this grade is largely devoted to the building of a repertoire of both solo and ensemble numbers. The most difficult arias and songs, including those from the various operas and oratorios, are studied.

Violin Playing

Like the other instrumental courses, the course in violin playing varies according to the line of development deemed most advisable for the individual. Altho some studies are required for all students, a large part of the course of each pupil is adapted to his particular needs. In all cases, however, the standards of proficiency remain constant. The studies listed below indicate the standards of technical accomplishment in each of the seven grades of the violin course. It should be remembered, however, that the greatest value to be gained from a Millikin Conservatory course of study is the contact with, and instruction from faculty members of unusual artistry and musicianship. These, of course, are intangible qualities which cannot be included in a technical summary.

Grade I

Hohmann's Practical Violin School, Book I; Hermann, Opus 20, Book I; Wohlfahrt, Opus 45, Book I; elementary pieces in the first position.

Grade II

Hohmann's Violin School, Books II and III; Alard, Opus 10, Book I; Kayser, Opus 20, Book I; Wohlfahrt, Opus 54; Hermann, Opus 20, Book I continued. Easy solo numbers by Sitt, Dancla, Bohm and others.

Grade III

Blumenstengel's Scales and Arpeggios, Books I and II; Kayser, Opus 20, Books II and III; Alard, Opus 10, Book II; Hermann, Opus 20, Book II; Hofmann, Opus 51 and Opus 66. Pieces in first three positions by Leclair, Corelli, Seitz, Leonard and others.

Grade IV

Schradieck, Scale Studies; special studies for developing bowing arm; Sevcik, Opus 8; Dont, Opus 37 and Opus 38; Alard, Opus 16; Dancla, Opus 68; Kreutzer, 42 caprices. Easier sonatas from Haydn and Mozart. Suitable solo numbers from Händel, d'Ambrosio, Jadasohn, Accolay, Godard and others.

Grade V

Scale studies and arpeggios from Schradieck and Sitt; Sevcik, Opus 8; Kreutzer, 42 caprices continued; Fiorillo, 36 caprices. Solo numbers by various composers. Concertos from Viotti, Rode and Mozart.

Grade VI

Sevcik, Opus 1, Part IV; Rode, 24 caprices; Rovelli, 12 caprices; Bach, 6 sonatas for violin alone. Advanced solo pieces from De-Beriot, Vieuxtemps, Ries, Hubay and others. Concertos from Bach, Mozart, Rode, Mendelssohn and Spohr.

Grade VII (Post Graduate)

A continuation in large part of work as outlined under grade VI with additional studies from Gavinies, Vieuxtemps, Paganini and others. Solo numbers of the highest grade. Sonatas from various modern composers including Grieg, Brahms, Rubinstein and Caesar Franck. Concertos by Saint-Saëns, Bruch, Lalo, Brahms and Tchaikowsky.

Pipe-Organ Playing

The completion of Grade III in Piano Playing, or the equivalent, is required for admission to the Pipe-organ course. As in other instrumental courses, the course in Pipe-organ Playing is varied to meet the needs of individual students, but the variations are such as not in any way to lower the standard of accomplishment as indicated, according to grades, by the outlines given below.

Grade I

Stainer—The Organ (Ditson Edition).
Clemens—Organ School.
Dunham—Organ Method.
Merkel—Organ School, Opus 177.

Grade II

Merkel—Studies in Pedal-Phrasing, Opus, 182.
Buck—Pedal Phrasing, Opus 28.
Bach—Canzona, Volume 4, No. 10, (Peters Edition).
Bach—Prelude and Fugue, Volume 3, No. 10.
Bach—Doric Toccata, Volume 3, No. 3.
Tours—Allegretto grazioso.
Mendelssohn—Pastorale in G major.

Grade III

Mendelssohn—Sonata in C major.
Volckmar—School of Velocity, Opus 270.

MILLIKIN CONSERVATORY OF MUSIC

Riemann—Technical Studies for Organ.

Rinck—Choral Studies.

Bach—Fugue in G minor, Volume 4, No. 7.

Bach—Prelude and Fugue (St. Anne's), Volume 3, No. 7.

Grade IV

Bach—Sonatas.

Bach—Prelude and Fugue in C minor, Volume 2, No. 6.

Merkel—Sonata and G minor.

Batiste—Grand Offertoire, Opus 7.

Buck—at Evening.

Rheinberger—Pastorale, Sonata in G, Opus 88.

Salome—Cantilene in A minor.

Grade V

Mendelssohn—Sonata in F minor.

Bach—Great D minor Toccata and Fugue, Volume 4, No. 4.

Hesse—Variations on an original Theme, Opus 47.

Compositions by Saint-Saëns, Salome, Lemaigre, Lemmens.

Grade VI

Guilmant—Sonatas.

Bach—Great Fantasia and Fugue in G minor, Volume 2, No. 4.

Widor—Organ Symphonies.

Wagner—Transcriptions.

Händel—Organ Concertos, arranged by Lange.

Goldmark—Two Symphonic Pieces, arranged by Lemare.

Dubois—Twelve new pieces.

Grade VII (Post Graduate)

Bach—Great B minor Prelude and Fugue.

Bach—Passacaglia.

Mendelssohn—Sonata in F major.

Compositions by Alkan, Beethoven, Berlioz, Bossi, Brahms, Capocci, Chauvet, Dvorak, Franck, Gigout, d'Indy, Labor, Reger, Sgambati, Sjögren, de la Tombelle and others.

Violoncello and Viola

Instruction under European trained teachers is offered in violoncello and viola playing. Altho space is not taken here for further description of these courses, Millikin Conservatory is able to offer high grade instruction on both these instruments, and invites correspondence concerning teachers and the courses of study. As soon as capable, students in these departments are given opportunity for orchestral work.

MILLIKIN CONSERVATORY OF MUSIC

Wind Instruments

Instruction on any band or orchestral wind instrument is offered in Millikin Conservatory by the director of one of Illinois' foremost concert bands. Opportunity for experience in band or orchestral playing is available for those of sufficient capability.

Vocal Expression

In the Department of Vocal Expression and Public Speaking, either private or class instruction may be obtained from the head of the Department. Courses in General and Advanced Vocal Expression, Public Reading, Argumentation and Debating, and Study and Analysis of Platform Addresses are offered as a part of the University curriculum. Descriptions of these courses may be obtained from the general catalog of the University, which will be mailed upon request.

Harmony I

The work of the first semester consists of a thoro course in the essentials of musical theory in preparation for later work in the study of harmony, musical form and analysis, and history of music. Text book, Bussler's "Elements of Notation and Harmony."

During the second semester, a comprehensive study is made of the eight chief, harmonic intervals; chord construction and inversion; and simple harmonic writing in four parts, according to figured-bass notation. Text book, Tapper's "First Year Harmony."

Harmony II

Continued study of the principal and subordinate triads and their inversions in both major and minor modes; dominant seventh and ninth-chords, complete and incomplete, in their different positions; secondary seventh-chords; modulation begun; harmonization of given soprano and bass melodies, particular stress being placed on the former. Text book, Goetschius' "The Theory and Practice of Tone-Relations."

Harmony III

Continuation of Harmony II; altered and mixed chords; comprehensive study of modulation with special emphasis on

original modulatory work at the piano. Inharmonic tones: organ-point; suspensions; passing-tones; appoggiaturas and other melodic embellishments. Text book, Goetschius' "The Theory and Practice of Tone-Relations."

Counterpoint

Strict counterpoint of the different species in two, three and four parts; free contrapuntal writing; double and triple counterpoint. Text book, Jadassohn's "Counterpoint."

Canon and Fugue

An analysis of the principles underlying the composition of the various forms of canon; the theory of fugal writing; original work illustrative of these forms of polyphonic composition. Text books by Higgs, Prout and others.

Composition

A thoro foundation in ear culture, advanced harmony, counterpoint and musical form and analysis is required for entrance to this course. A liberal amount of original composition in various forms is included in this course. Text book, Goetschius' "The Material Used In Musical Composition."

Orchestration

The study of composing for small and large orchestras and of arranging music for orchestras and bands. This study is sometimes called Instrumentation. Text book, Widor's "Orchestration."

Ear Training and Dictation I

Melodic direction (ascending or descending); tendencies of resolution in scale (i. e. active and rest tones); whole and half steps; also other diatonic consecutive intervals; simple meters and rhythmic units; melodies in major and minor modes; transposition, including accidentals; chords I, IV, V and their inversions.

Ear Training and Dictation II

Larger intervals, consecutively and simultaneously sounded; chromatic intervals; melodies with chromatic alterations; mel-

odies in low register and bass clef; modulations to nearly related keys; complicated meters and rhythmic patterns; chords II, III, VI, V⁷ with their inversions in all keys.

Ear Training and Dictation III

All intervals, sounded consecutively and simultaneously; advanced melodies; intricate rhythmic patterns; extraneous modulations; chords II⁷, V⁹, V⁹ with their inversions in all keys.

Solfeggio (Sight Singing) I

Practice in singing, in all major and minor keys, diatonic melodies in simple rhythms, involving, progressively, all diatonic intervals, one and two parts. Practice in singing all diatonic intervals, ascending and descending, from any given pitch, without reference to tonality.

Solfeggio II

Review of intervals. Melodies, involving chromatic tones and modulations to next-related keys, in all simple and compound rhythms, including syncopations and unevenly divided pulses. Exercises and songs in one, two and three parts.

Solfeggio III

Third year work in Solfeggio consists of more advanced theoretical and practical work along the lines prescribed for the second year course.

History of Music I

A general survey of the development of music from primitive times to the present day, emphasis being laid upon the music of the ancient and primitive peoples; the development of notation; the opera, its beginning and growth; the great, 19th century romanticists; national schools in music; recent and contemporary composers. Text book, Hamilton's "Outlines of Musical History." Victrola examples used thruout entire course.

History of Music II

Alien musical systems; mediaeval music; church modes; polyphony and secular song; the Troubadours, Trouveres, Minne-singers and Meistersingers; the Netherland School; rise of Italian

Music; instruments and instrumental music; the early music drama and expansion of dramatic music; church music, the oratorio, cantata and passion music; opera in Italy, France, Germany and England; Bach and Händel. Each term a thesis is prepared upon some important phase of the work studied. Text book, Pratt's "The History of Music." Victrola illustrations during entire year.

History of Music III

Haydn and the Sonata; the perfected orchestra; Gluck and dramatic reform; the rise of pianism; Beethoven; the romantic opera; Schumann, Mendelssohn and Chopin; instrumental virtuosity; Wagner and the Wagnerian opera; national music, with especial attention to American music and musicians. Text book, Pratt's "The History of Music." Victrola records illustrative of the different phases of the study.

Musical Form and Analysis I

Rhythm, motives, phrases and sentences, regular and irregular; simple binary and ternary forms; song-form with trio; tonal color and character. Vocal forms, such as the madrigal, motet, glee, aria, the mass; the older dance forms, gavotte, minuet, march, etc.; the theme and variations; Bach's "Inventions." Text book Goetschius' "Form and Analysis," Pauers' "Musical Forms."

Musical Form and Analysis II

Fugal Analysis; Bach's "Well-tempered Clavichord"; the rondo; the sonata form; the sonata as a whole; Beethoven "Sonatas"; mixed and indefinite forms, such as the fantasia, intermezzo, toccata, etc.

Musical Form and Analysis III

Cyclic forms; organ music; the overture; cantatas; oratorios; concertos; symphonies; orchestral music from full score.

Piano Technic I

The course in Piano Technic comprises three years of training in the technical phases of piano playing. The work of the first year includes study and training in the correct sitting position

at the piano and the correct position of the fingers, hands and arms. It embraces, also, preparatory scale and arpeggio work, in slow tempo, in all keys, to learn the fingering for these forms of technic.

Piano Technic II

The second year's work consists of more advanced study of scales and arpeggios, in greater compass and more rapid tempo, with the application of more intricate rhythms. Work in chord, octave and trill-playing is added and thoroly mastered. The technical requirements for certificate are included in this grade.

Piano Technic III

The work of the third year prepares students for diploma. It consists in the completion, in very rapid tempo, of double-note scales and trills, secondary seventh arpeggios, interlocking octaves and all other technical forms. Thruout the entire course the purpose is not only to attain technical proficiency but also to give attention to mental training, the development of rhythmic appreciation and the study of musical terminology.

Piano Ensemble

A pianist's education is never complete without skill and experience in accompanying. A good pianist is not necessarily a good accompanist. To train students in the art of accompanying soloists, a two years' course is offered in piano ensemble-playing for two pianos, eight hands. This course develops the ability to read at sight and trains the mind and ear to a keen sense of tone values and steadiness of rhythm. It quickens the perception and aids in the acquisition of the intimate musical sympathy necessary to a successful accompanist. By studying the large concerted forms not available for individual use, students in ensemble classes are able to broaden greatly their appreciation and their general musical knowledge. One year of piano ensemble is required for certificate and two years for diploma.

The following compositions selected from the large number studied during the year are representative of the work done in the ensemble classes: Haydn—First, Second and Third Symphonies; Beethoven—Eroica Symphony, Pastoral Symphony, and Fifth Symphony; Mozart—Overtures and C Major Symphony; Weber—Overtures; Schubert—C Major Symphony, Unfinished Symphony, Rosamunde Overture; Mendelssohn—Scotch and Italian Symphonies; Schumann—Manfred Overture,

Second Symphony; Wagner—Lohengrin, Prelude to Act III, Tannhäuser March; Jensen—Bridal Suite; Grieg—Peer Gynt Suite; Dvorak—Slavic Dances; Brahms—Second Symphony.

Vocal Diction

This course is a study of the technic of speech. It includes a study of the vocal organs and their use and control, with exercises for their development. For singers, the course includes English, Italian, German and French diction. The vowel resonances and consonant formations of each language are mastered, and the texts of songs in each of these languages are studied. For students desiring training of only the speaking voice, English diction, only, is required.

Public Performance and Appreciation of Music

The classes in Public Performance and Appreciation of Music are combined for mutual benefit in the giving of a weekly recital, the program of which is furnished by the performance class, while the class in appreciation supplies the audience.

Public Performance—Students are given frequent opportunity to appear before audiences and practice the formality of public appearance. Special attention is given to concert deportment and stage presence. The student is first required to play compositions somewhat below his highest standard of executive ability, in order that he may have a wide margin of reserve in muscular and nerve control, but more difficult compositions are selected for each appearance. The discipline of this class is valuable, not only in developing a pleasing stage manner, but also in improving the student's general personality. These public appearances also serve as an inducement toward earnestness to many students who require some special incentive to do their best work.

Appreciation of Music—This course, conducted in conjunction with the public performance class, consists of a general musical lecture series with illustrations in singing and playing by members of the faculty and advanced students. The course is designed to develop an intelligent appreciation of all forms of musical composition, not only among students who take courses in practic music subjects, but also among all persons who are desirous of becoming more intelligent hearers of music. Analytic remarks are made on the compositions performed. All music students are urged to attend this class, which is free of charge.

An attendance record of at least seventy percent is required of all candidates for certificate or diploma at these appreciation programs as well as at all other student, faculty and artists' recitals.

Public School Music Methods I

During the first year of the course in Public School Music Methods, the work is applied to the first five grades of the public schools. The care of the child's voice; treatment of monotones; rote-singing; the study of folk and art-songs for presentation to the class; essentials of reading music; practice-singing of melodies for tone and rhythm; the analysis of songs as to phrase, motive and figure; ear-training; and some practice in melody writing, constitute the work the first year. Opportunities for observing methods of teaching are presented in the class room.

Public School Music Methods II

The second years' course in Public School Music Methods is adapted to the needs of instructors in the upper grades and high schools. It consists of practice in reading part-music at sight; thoro discussions of methods of presenting all tone and rhythmic problems; voice testing of boys and girls for part-work in the upper grades and high school with practical illustrations; arranging and conducting of high school choruses, glee clubs, and orchestra; the making of lesson plans; their criticism and subjection to the practical test. Thruout both the first and second years, the course deals with music as a cultural and disciplinary study and outlines principles for its presentation in such a way as to hasten a growing interest in music as an art.

Psychology of Music

The relation of psychology to music is a new subject, which opens up an exceedingly interesting and important field. A knowledge of the principles of psychology as related to music is necessary to the thoro understanding of musical science and art. The course deals with the psychological nature of music study, relation of concepts, means of musical expression, habit, association, law of interest, memory, perception, imagination, feelings and emotion, and the will, as related to music. Outlines of each subject are required, and emphasis is placed upon the value of the psychologic side of music-study and music-teaching.

Musical Pedagogy

The early part of this course includes a thoro exposition of the laws of teaching, knowledge of which is absolutely necessary to scientific instruction, no matter in which branch of music-teaching the student is specializing. There are special studies and exercises in methods of mind-training, the object of which is to sharpen the perceptive faculties and develop the power of concentrated attention and memory. Physical exercises for poise, breathing and movement; elementary musical composition; transposition; reading music at sight; the teaching of elementary musical form; dynamics; meter; tempo; and many other kindred subjects are studied in this course.

Theory and Practice of Teaching Piano-Playing

The work of this class embraces all the technical and interpretative problems to be found in the trill, scale, chord, arpeggio and octave; the different pianoforte touches; the pedals; embellishments; and methods of presenting these subjects to pupils. The principles of expression; musical analysis; what to teach—graded material; how to teach Händel and Bach; pianoforte accompanying; and other related subjects, which come under the general head of advanced technic and interpretation, are presented and considered.

Educational Psychology

The course reviews the main facts of general psychology and seeks to show their significance to the teacher. From this standpoint it discusses instinct, the learning process, habit, attention, interest, play, work, fatigue, and individual differences. In addition, the psychological aspect of methods used in teaching certain subjects, and of rating and classifying pupils are considered.

Adolescence

A brief statement of the more important facts in the mental and physical development of the individual from early adolescence to maturity.

Educational Principles

After a short discussion of the general aim in education and of the agencies employed, the following special topics are con-

sidered: the function and organization of the school; the essential principles of the teaching process and of class-room procedure; the methods of testing the results of instruction; the conditions of efficient discipline.

School Hygiene

Mental and physiological age; sensory and speech defects; preventative mental hygiene; sleep; supervised play; school architecture and equipment; heating, ventilating, and lighting.

MILLIKIN CONSERVATORY OF MUSIC

Certificate and Diploma Courses

SUGGESTED OUTLINE OF REQUIRED AND ADVISED WORK

CERTIFICATE IN PIANO-PLAYING

First Year

Piano-Playing.
Harmony I.
Ear-Training I.
Solfeggio I.
History of Music.
Piano Technic I.
Piano Ensemble I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Singing (not required).

Second Year

Piano-Playing.
Harmony II.
Ear-Training II.
Solfeggio II.
Piano Technic II.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Piano Ensemble II (not required).
History of Music II (not required).
Form and Analysis I (not required).

The completion of Grade IV in Piano-Playing is required for a certificate.

DIPLOMA IN PIANO-PLAYING

First Year

Piano-Playing.
Harmony I.
Ear-Training I.
Solfeggio I.
History of Music I.
Piano Technic I.
Piano Ensemble I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Second Year

Piano-Playing.
Harmony II.
Ear-Training II.

MILLIKIN CONSERVATORY OF MUSIC

Solfeggio II.
History of Music II.
Piano Technic II.
Piano Ensemble II.
Form and Analysis I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Third Year

Piano-Playing.
Harmony III.
Ear-Training III.
Piano Technic III.
Form and Analysis II.
Solfeggio III.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Recital Program.
One year's study in Voice, Violin, or Pipe-Organ.
Counterpoint (not required).

The completion of Grade VI in Piano-Playing is required for diploma.

CERTIFICATE IN SINGING

First Year

Singing.
Harmony I.
Ear-Training I.
Solfeggio I.
History of Music I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Glee Club (not required).

Second Year

Singing.
Harmony II.
Ear-Training II.
Solfeggio II.
History of Music II (not required).
Vocal Diction.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Glee Club (not required).
Form and Analysis I (not required).

The completion of Grade IV in Singing is required for a certificate.

MILLIKIN CONSERVATORY OF MUSIC

DIPLOMA IN SINGING

First Year

Singing.
Ear-Training I.
Solfeggio I.
Harmony I.
History of Music I.
Piano-Playing.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Glee Club (not required).

Second Year

Singing.
Ear-Training II.
Solfeggio II.
Harmony II.
Vocal Diction.
History of Music II.
Piano-Playing.
Form and Analysis I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Glee Club (not required).

Third Year

Singing.
Ear-Training III.
Solfeggio III.
Harmony III.
Form and Analysis II.
Piano-Playing.
Recital Program.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Counterpoint (not required).

The completion of Grade VI in Singing and Grade III in Piano are required for diploma in Singing.

CERTIFICATE IN VIOLIN-PLAYING

First Year

Violin-Playing.
Ear-Training I.
Solfeggio I (not required).
Harmony I.
History of Music I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Orchestra.
Piano-Playing (not required).

MILLIKIN CONSERVATORY OF MUSIC

Second Year

Violin-Playing.
Ear-Training II.
Harmony II.
Violin Ensemble with Piano.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Orchestra.
History of Music II (not required).
Form and Analysis I (not required).
Piano-Playing (not required).

The completion of Grade IV in Violin-Playing is required for a certificate.

DIPLOMA IN VIOLIN-PLAYING

First Year

Violin-Playing.
Ear-Training I.
Solfeggio I (not required).
Harmony I.
History of Music I.
Piano-Playing.
Orchestra.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Second Year

Violin-Playing.
Ear-Training II.
Solfeggio II.
Harmony II.
History of Music II.
Form and Analysis I.
Piano-Playing.
Orchestra.
Violin Ensemble with Piano.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Third Year

Violin-Playing.
Ear-Training III.
Harmony III.
Counterpoint (not required).
Recital Program.
Form and Analysis II.
Piano-Playing.
Orchestra.

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Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

The completion of Grade VI in Violin-Playing and Grade III in Piano-Playing is required for diploma.

CERTIFICATE IN PIPE-ORGAN PLAYING

First Year

Pipe-Organ Playing.
Piano-Playing.
Piano Technic I.
Piano Ensemble I.
Harmony I.
Ear-Training I.
History of Music I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Second Year

Piano-Playing.
Pipe-Organ Playing.
Harmony II.
Ear-Training II.
Piano Ensemble II (not required).
History of Music II (not required).
Form and Analysis I (not required).
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Completion of Grade III in Piano-Playing is required for admission to the course in Pipe-Organ Playing.

The completion of Grade IV in Pipe-Organ is required for a certificate.

DIPLOMA IN PIPE-ORGAN PLAYING

First Year

Pipe-Organ Playing.
Piano-Playing.
Piano Technic I.
Piano Ensemble I.
Harmony I.
Ear-Training I.
History of Music I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Second Year

Pipe-Organ Playing.
Harmony II.
Ear-Training II.



A Voice Studio



Millikin Auditorium

MILLIKIN CONSERVATORY OF MUSIC

Solfeggio II.
History of Music II.
Form and Analysis I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Piano Ensemble II.
Singing or Violin Playing.
Piano Technic II.

Third Year

Pipe-Organ.
Harmony III.
Ear-Training III.
Form and Analysis II.
Recital Program.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.
Counterpoint (not required).

The completion of Grade III in Piano-Playing is required for admission to the course in Pipe-Organ Playing.

The completion of Grade VI in Pipe-Organ Playing is required for a diploma.

CERTIFICATE IN HARMONY

First Year

Piano, Voice, Violin, Organ, or 'Cello.
Harmony I.
Ear-Training I.
Solfeggio I.
Public Performance and Appreciation of Music.
Artists' Recitals.

Second Year

Piano, Voice, Violin, Organ, or 'Cello.
Harmony II.
Ear-Training II.
Solfeggio II.
Public Performance and Appreciation of Music.
Artists' Recitals.
Form and Analysis I.

Third Year

Piano, Voice, Violin, Organ, or 'Cello.
Harmony III.
Ear-Training III.
Form and Analysis II (not required).
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

MILLIKIN CONSERVATORY OF MUSIC

CERTIFICATE OR DIPLOMA

Violoncello, Viola, or Wind Instrument

The requirements for certificate or diploma in Violoncello-Playing, Viola-Playing, or Playing a Wind Instrument, are the same as for certificate or diploma in Violin-Playing, with the exception that Violoncello-Playing, Viola-Playing or Wind-Instrument-Playing, as the case may be, is substituted for Violin-Playing.

CERTIFICATE AS TEACHER

Certificates as Teacher of Piano, Voice, Violin, Organ, Violoncello, Viola, or Wind Instrument are awarded upon the completion of the courses required for certificate in the particular subject. Grade V in the instrumental or vocal course, as the case may be, Musical Pedagogy, and Psychology of Music. For a certificate in Piano Playing, the course in the Theory and Practice of Teaching Piano Playing and Musical Form and Analysis I are required. The courses in Educational Psychology, Principles of Education, and Adolescence are advised but not required.

DIPLOMA AS TEACHER

In addition to all the requirements of the respective courses for Diploma as Soloist, the courses for Diploma as Teacher include Psychology of Music and Musical Pedagogy. For a Diploma as Teacher of Piano Playing the course in the Theory and Practice of Teaching Piano Playing is required.

CERTIFICATE IN PUBLIC SCHOOL MUSIC

The requirements of the course for certificate in Public School Music Methods as Supervisor may be found under the heading "Department of Public School Music."

POST-GRADUATE COURSES

Advanced courses in piano, voice, violin, pipe-organ and 'cello, leading to a post-graduate diploma, are offered to such students as have completed a regular graduate course of study in the Conservatory. In addition to the private work in instrumental or vocal music, the course includes a year's work in

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Counterpoint, History of Music III and Musical Form and Analysis III. A recital program must also be prepared and presented by the student during the year.

TIME REQUIRED FOR COMPLETION OF COURSES

It is impossible to estimate the time required for a student to complete the course of study in the applied music branches, such as singing and instrumental playing, because so much depends upon his general educational ability, his musical talent and his ability to apply himself to concentrated study and intelligent practice. Some can accomplish as much, technically, in one year as others do in two. Each pupil must be considered individually in the outlining of his work.

In the theoretic branches the time required is much more definite. The theoretical requirements for certificates should be accomplished in two years, and for diplomas, in three.

Substitutions and slight alterations are permitted in these courses upon the approval of applications to the directors.

BOARD OF EXAMINERS

Candidates for certificate or diploma are recommended for appearance at the preliminary test before the Board of Examiners at the beginning of the second semester. Those who show satisfactory progress, with probabilities of completing all requirements before the close of the collegiate year, are permitted to take the final examinations in June. In the final examinations for applied courses, a grade of seventy percent must be received in general musicianship, diligence, technic, sight-reading, performance of compositions from repertoire, and the application of theoretical knowledge.

Literary-Music Courses

Degrees In Music

In accordance with the opinions of the most advanced pedagogic authorities who recognize music as an important factor in broadening the mental faculties, in strengthening the moral character, and in the attainment of culture, the University offers courses of study in the College and Academy, combining special music training with the general education of the usual college branches. Upon graduates of the College course, degrees as Bachelor of Science in Music are conferred.

The Academic and Collegiate courses each consist of four years' work, in which the study of music constitutes one-fourth of the required work, or 32 points credit toward the total number required for graduation. Of these 32 points in music, at least eight must be earned in the study of theoretic subjects.

The course for collegiate graduation includes:

Music	32 points
German, French, Latin or Greek.....	32 points
English Literature and Composition.....	16 points
Mathematics, College Latin or additional Laboratory Science	8 points
History and Economics.....	8 points
Biology	8 points
Philosophy	8 points
Hygiene	2 points
Physical Training	2 points
Literary and Scientific Society.....	2 points
Elective	12 points
	130 points

The above course leads to the degree of Bachelor of Science in Music.

The course for academic graduation includes:

Music	32 points
German, French, Latin or Greek.....	24 points
Mathematics exclusive of Arithmetic.....	10 points
English	30 points
Domestic Science, Chemistry or Physics.....	8 points
History	4 points
Fine Arts	8 points
Biology	8 points
Collaterals	4 points
Elective	12 points
	140 points

A student may take only one four-years' Literary course, either the Academic or the Collegiate, but not both of them. A regular High School or Academy graduate may pursue the Collegiate Literary-Music course, but a graduate from the Academic Literary-Music course cannot enroll for the Collegiate Literary-Music course. Such a student may enroll for a regular College course and take 16 points in College music courses as electives, counting them toward College graduation. This is more fully explained under the next head.

MUSIC AS AN ELECTIVE IN OTHER DEPARTMENTS

In the regular College courses leading to the bachelors' degree, sixteen points in advanced college music may be used as electives; one-fourth of the points offered must be in theoretic subjects.

Eight points in Academy or College music may be used as electives in the preparatory courses in the Academy leading to the various schools in the College; one-fourth of these must be in theoretic subjects.

Department of Public School Music

SUPERVISORS' COURSE

A thoro and most comprehensive course in public school music methods is offered by Millikin Conservatory. As planned, it covers a period of two years of study but may be completed in less time by students of sufficient preparation and ability. A certificate as Supervisor of Music in Public Schools is awarded those who complete the requirements of the entire course. Besides the special classes in Public School Methods, the course includes classes in theoretic, practic and pedagogic branches. The principles for presenting music as a cultural study to children from the first grade thru the high school are outlined in such a way as to develop an interest and appreciation in music. The course embraces a thoro training in sight-singing. Lesson plans are made, criticized and subjected to practical tests, and opportunity is afforded for observing music work in the Public Schools of Decatur. The courses required for a Supervisors' Certificate are outlined below.

First Year

Singing.

Piano-Playing.

Public School Music Methods I.

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Ear-Training I.
Harmony I.
Solfeggio I.
History of Music I.
Musical Pedagogy I.
Psychology of Music I.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

Second Year

Singing.
Piano-Playing.
Public School Music Methods II.
Ear-Training II.
Harmony II.
Solfeggio II.
History of Music II.
Principles and Psychology of Education.
Adolescence and School Hygiene.
Public Performance and Appreciation of Music.
Attendance at Artists' Recitals.

For certificate in Public School Music Methods, the completion of Grade III, or the equivalent, in both singing and piano-playing is required.

ILLINOIS TEACHERS' CERTIFICATES

According to a recent act of the Illinois State Legislature, students who complete the course in Public School Music as a part of the course outlined by the School of Education will be entitled to Teachers' Certificates from the Illinois State Examining Board without examination. The two years' curriculum for this course includes all the course outlined above for supervisors' certificate, eight hours collegiate credit in English Composition, and six hours of Educational Psychology. In addition, enough work is required in such subjects as Modern Languages, Mathematics, Science and History, to make the two years' course equivalent in college credit hours to a regular two years' college course. The following arrangement is suggested:

English Composition	8 points
Modern Language	16 points
Music (see Supervisors' Course)	20 points
Mathematics or Science	8 points
Education	8 points
Hygiene	2 points
Physical Training	2 points
Vocal Expression	2 points
Total	66 points

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STUDENTS MAY REGISTER FOR PARTIAL COURSES

It is not necessary that all students take the entire course leading to a supervisor's certificate. Public school teachers and others who wish to increase their ability to teach music, yet who are unable to take the entire course, may take any part of the course, or enter merely the special class in Public School Music Methods. Such an arrangement would require attendance on but one or two days each week.

Summer Term

A summer term of six weeks is offered each year beginning on commencement day. Most of the regular faculty members of the conservatory remain for the summer session to offer thoro instruction in the instrumental and vocal courses, and arrangements may be made to accommodate those desiring to study in the theoretic, historic and scientific branches. For those whose entire attention during the winter months is demanded by duties in the public schools or elsewhere, the summer courses offer excellent opportunity to study without interruptions. Music teachers who desire to increase their repertoires, to gain new ideas in teaching methods or increase their general musical training will find the summer session a most convenient time.

Elementary Department

The elementary department offers thoro instruction at very low cost for children in the early grades of piano, voice, or violin study. To obviate the necessity of correcting faults, which too often are formed by pupils incorrectly instructed, a correct scientific training is of the greatest importance. Especially is this true in the case of children, a fact that is often overlooked by parents. Millikin Conservatory endeavors to give pupils a thoro training in all that is best and lasting, instead of forcing them into displaying an insincere and showy superficiality which too often passes for genuine accomplishment.

The complete course for pupils in the Elementary department consists of one private lesson a week in piano, voice or violin, at regular tuition rates for the instructor chosen, and in addition, class lessons, offered free of charge, in elementary, harmony, ear-training and gymnasium. For piano students class work is offered free of charge in piano technic.

Child Culture Department

The Child Culture Department employs simple, natural and logical methods for the all-around development of children of the pliable ages of from five to seven years. Methods involving stories, games, rhythmic exercises, musical tones associated with bright colors, and concentration upon the accomplishment of a purpose, all graded in easy steps, are employed to develop independence, resourcefulness and skill. These methods appeal to the child as practical, because thru them he accomplishes his natural desires. From the child's view point, every process has a clearly defined purpose. These purposes are incentives to efforts on the part of the child, which result in his remarkable, but perfectly normal, development.

Scholarships

A series of three scholarships is awarded by the Conservatory—one each in Piano, Voice, Violin, under the heads of the respective departments—to the value of one lesson per week for the collegiate year. These scholarships are awarded to deserving students upon a competitive basis in which natural talent and ability are the primary factors. Applications for permission to compete must be filed with the Secretary of the Conservatory at least ten days prior to the date of the examination. All applications must be accompanied by a statement of the candidate's previous music study, and a list of solo numbers ready for performance. The directors reserve the right to withdraw the scholarship of any student whose work does not prove satisfactory. The competitive tests for these scholarships will be held in the Conservatory Recital Hall on the following dates:

Piano Scholarship.....	September 7, 1916, 9:00 a. m.
Voice Scholarship.....	September 8, 1916, 9:00 a. m.
Violin Scholarship.....	September 9, 1916, 9:00 a. m.

Tuition Fees

All tuition fees are payable in advance at the beginning of each term.

The tuition rates depend upon the instructor chosen and the amount of work taken.

All charges are for a term of nine weeks. When enrollment is made for less time the charge is twenty-five percent additional.

Private lessons, unless otherwise arranged for, are one-half hour in length. Class lessons, with the exception of those for which no tuition is charged, are one hour in duration.

Conservatory students are not required to pay fees in the University unless they are studying college subjects other than music. In such cases the charge in the college or academy is in proportion to the amount of work taken.

PRIVATE LESSONS

	Per Term of Nine Weeks	
	One per week	Two per week
<i>Piano</i>		
Max van Lewen Swarthout	\$20.00	\$40.00
Donald M. Swarthout	20.00	40.00
William Erhart Snyder	20.00	40.00
Miner Walden Gallup	15.00	30.00
Ora B. Rogers	10.00	20.00
Sylvia Fisk	7.50	15.00
Grace Taylor Wandel	7.50	15.00
Eloise Jacobs	5.00	10.00
Ruth Lucille Muir	5.00	10.00
Florence M. Brown	5.00	10.00
<i>Voice</i>		
William B. Olds	\$17.50	\$35.00
Eloise Bucher (on Leave of Absence)	15.00	30.00
Rose A. Borch	12.50	25.00
Marian G. McClelland	10.00	20.00
Fredarieka Green	7.50	15.00
<i>Violin</i>		
Max van Lewen Swarthout	\$20.00	\$40.00
Florence M. Brown	7.50	15.00
<i>Piano Technic</i>		
William Erhart Snyder	\$20.00	\$40.00
Grace Taylor Wandel	7.50	15.00

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<i>Pipe-Organ</i>		
Donald M. Swarthout	\$20.00	\$40.00
<i>Violoncello</i>		
Donald M. Swarthout	\$20.00	\$40.00
<i>Wind Instruments</i>		
Robert Walter	\$ 4.50	\$ 9.00
<i>Vocal Expression</i>		
Howard Seldomridge	\$ 4.50	\$ 9.00

Private lessons in any of the subjects regularly taught in class may be had from the class instructor at the instructor's regular rates as listed above.

CLASS LESSONS—THEORETIC COURSES

One Hour Lesson Each Week	Per term of 9 weeks
Ear-Training I	\$ 3.00
Ear-Training II	5.00
Ear-Training III	5.00
Harmony I (two recitations per week)	3.00
Harmony II	5.00
Harmony III	5.00
Counterpoint	7.50
Canon and Fugue	7.50
History of Music I	3.00
History of Music II	5.00
History of Music III	5.00
Musical Form and Analysis I	5.00
Musical Form and Analysis II	5.00
Musical Form and Analysis III	5.00
Composition	7.50
Orchestration	7.50
Vocal Diction	5.00
Piano Ensemble	7.50
Psychology of Music	2.50
Musical Pedagogy	5.00
Theory and Practice of Teaching Piano	5.00
Public School Music Methods I	5.00
Public School Music Methods II	5.00
Adolescence and School Hygiene	2.50
Principles and Psychology of Education (three recitations per week)	7.50
Appreciation of Music	Free
Solfeggio I	Free
Solfeggio II	Free
Solfeggio III	Free

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For Children

(One Class Lesson Each Week)

Rudiments of Music, Elementary Harmony	Free
Elementary Ear-Training	Free
Elementary Piano Technic	Free
Gymnasium	Free

Practice Rooms

One hour each day	\$ 3.00
Two hours each day	5.00
Three hours each day	7.50
Four hours each day	8.50
Five hours each day	10.00

Pipe-Organ Practice

One hour each day	\$ 5.00
Two hours each day	10.00

Special Fees

Special Examination	1.00
Certificate	3.00
Diploma	5.00

Regulations

BUSINESS TRANSACTIONS

All matters of business such as registration, arranging for lessons, changing lesson hours and paying of tuition must be transacted at the Conservatory office and not with the teachers.

ABSENCES

No deductions from tuition charges for the term are made for occasional absences for any cause. In cases of illness, when due notice has been given at the office, private lessons missed may be made up before the end of the following term, but all absences during the fourth term must be made up before the end of the year.

To students who withdraw before the middle of a term, because of illness or other approved reason, one half the fee for class lessons or practice will be refunded, if request is made before the end of the term. If withdrawal comes after the fifth week of the term, no refund will be allowed.

Absence from classes cannot be made up except by private lessons with the class instructor at the instructor's regular rate for private lessons.

LEGAL HOLIDAYS

Private lessons which fall on legal holidays, when the business of the Conservatory of Music is suspended, will be made up when the time of the teachers permits, application being made to the secretary, but no money will be refunded.

DISCOUNT

A discount of five per cent is allowed when tuition is paid in advance for the entire year. In such cases, when the student withdraws before the end of the year, a full refund is allowed, and charges made, subject to the usual regulations, for such terms as have been studied.

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EXAMINATIONS

Regular examinations in class work are held at the close of the second and fourth terms. Special examinations may be arranged for students who have missed the regular examination or who have failed to make a passing grade in the regular examination. Second special examinations are not permitted in any subject without additional preparation by private lessons or a repetition of class work. A fee of one dollar is charged for any special examination.

PUBLIC APPEARANCES

All students are expected to appear in public whenever asked by the directors or teachers. Public appearances should never be made, however, without first consulting the instructor. This regulation is made to avoid unfortunate results which often occur when compositions not thoroly prepared are performed in public.

RECITAL ATTENDANCE

Each student is expected to attend all school recitals unless excused by the directors.

Miscellaneous Information

GIRLS' DORMITORY—ASTON HALL

Aston Hall, containing about sixty attractive rooms, is located in a beautiful grove of forest trees, retired and yet easily accessible from the main college buildings and from the city railway lines. It is an electric-lighted and steam-heated building, and is equipped with bath-rooms and lavatories on each floor. A vacuum cleaner is installed in the basement with pipes leading to each floor so that the house is kept in the best sanitary condition. The culinary department is excellent. Under the supervision of a Dean, effort is made to provide a happy and wholesome life. The few regulations which are found necessary are in no sense burdensome but are rather an aid to the young women in the conservation of their time and strength.

Rates for Rooms and Meals

The following rates per student per semester include rooms and meals and one dozen pieces of plain laundry per week. They do not include tuition. Payment is required in advance for a full semester.

North-side single rooms, one in a room.....	\$145 00
two in a room.....	120.00
Double rooms, one in the suite.....	185.00
two in the suite.....	145.00
North corner and south single rooms, one in a room....	150.00
two in a room....	125.00
South double rooms, one in the suite.....	200.00
two in the suite.....	150.00
Fourth floor rooms, one in a room.....	110.00
two in a room.....	100.00

Special literature giving all details of living at Aston Hall, including diagrams of each floor, rules and regulations, and information concerning assignment of rooms will be sent on application to Mr. C. W. Dyer, Registrar, Millikin University, Decatur, Illinois.

LIVING EXPENSES

The following estimates will be found approximately correct, the difference depending on the kind of accommodations, proximity to the College and quality of meals.

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Unfurnished Rooms (two in a room) each per month	\$1.50 to \$2.00
Furnished Rooms (two in a room) each per month	4.00 to 6.00
Meals per month	14.00 to 18.00
Room, board, and part of laundry at Aston Hall, per semester	\$100 to \$200

A few students will be able to secure places in the city where they can earn a part or all of their expenses. A limited number of students earn their tuition by office work at the College by assisting in different departments or by other employment about the grounds and buildings.

THE STUDY OF HARMONY

The study of harmony enables the student to comprehend the construction of music and hear mentally the music of a printed page, just as a reader comprehends the meaning of literature without speaking the words aloud. A student possessing a knowledge of harmony is able to rehearse mentally compositions he may be studying and hear them plainly away from the instrument. Harmony and similar branches constitute the grammar and rhetoric of music and are just as important to the student of music as are grammar and rhetoric to the student of English.

THE VALUE OF EAR-TRAINING

The purpose of music study is two-fold—to make possible intelligent appreciation as well as the artistic performance of good music. Music is a tone-language. To the music student the knowledge of tone-relations is as essential as is the understanding of word-relations to any of us for the use and appreciation of our mother tongue. Without this knowledge, music can give only the vague impression of a beautiful, tho meaningless sound: just as one might hear another speak in a foreign tongue, whose delightful voice and animated manner would please, but whose meaning could not be comprehended. A good, natural ear for music must be trained, just as a good, natural voice or a natural talent for the piano or violin, must be trained. A trained sense of hearing makes the world of music a fairyland of beauty and delight.

It is hard to believe that there could be two opinions regarding the importance, to every music student, of the ability to read music at sight, but it is unfortunately true that there are people who consider it unnecessary. The object of the work in ear-training and solfeggio is to make a page of music, whether vocal or instrumental, mean ideas to the music student, exactly as a page of print immediately suggests ideas to the reader.

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MUSIC TEACHERS' NORMAL TRAINING COURSES

The Normal Training Department has for its object the thoro training of teachers in the theory and practice of musical pedagogy. The ability to execute well does not infer ability to teach well; many of the most brilliant executants are unable to impart their knowledge to others because of their ignorance of, or indifference to the principles of teaching. To develop one's own faculties and to develop those of another are two widely different problems. To know or to produce a thing one's self differs from helping another to gain the same knowledge or the same manner of production. The best pedagogic methods, embracing all the related subjects which necessarily combine to form a complete musical education, are studied and discussed in this department.

ENSEMBLE

Playing with others is a strong factor in developing the rhythmic sense and the ability to read at sight. It broadens the musician by cultivating not only a feeling of responsibility for a certain part, but also responsibility for the effect as a whole. As the great masters have reserved many of their choicest thots for their chamber works, ensemble-playing makes it possible for the instrumentalist to become familiar with these larger forms. Opportunity for piano ensemble-playing is provided in the special piano ensemble classes. Vocal ensemble work may be had in the solfeggio classes or the glee clubs as well as thru the study of duets, trios and quartets taken up frequently in the private lesson work. Students of stringed instruments have opportunity thru the orchestra and other Conservatory ensemble organizations for practice in concerted playing.

UNIVERSITY ORCHESTRA

Membership in the Millikin University Orchestra is open to all students of orchestral instruments who are sufficiently advanced. This organization is under the personal direction of the head of the violin department and makes a study of only the best orchestral music. Practice rehearsals occur each week, and a public concert is given near the close of each year.

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UNIVERSITY GLEE CLUB

The University Glee Club, with a membership of twenty-four, is selected from the men of all departments of the University and is under the direction of the head of the voice department. Particular stress is laid upon the rendition of the better class of glees and part-songs. Out-of-town concert engagements are filled, and an annual home recital is given in addition to frequent informal local appearances.

GIRLS' GLEE CLUB

The Girls' Glee Club is similar in organization to the men's glee club. Composed of thirty voices under the direction of a member of the Conservatory faculty, it appears in local recitals and out-of-town concert engagements. Weekly rehearsals are held, and carefully selected part-songs and other concerted works for women's voices are studied.

CHAPEL ATTENDANCE

Attendance at chapel exercises is required of residents of Aston Hall and of all students taking full courses in the College or Academy. Other music students have the privilege of a reserved seat but are not required to attend. The chapel exercises aid in the development of the student's general knowledge by means of the helpful addresses from prominent persons who appear frequently before the chapel assembly.

LIBRARY FACILITIES

In addition to the large university library and an excellent conservatory library on musical topics, Millikin Students have access to the Decatur Public Library of almost 40,000 volumes.

CHURCH MUSIC

Members of the faculty direct the music in many of the large churches in the city. Students have opportunity by singing in the choirs to study the best in church and oratorio music.

PHYSICAL TRAINING AND ATHLETICS

Classes in physical training are open to Conservatory students free of charge. Under capable directors and in a fine new



University Buildings



Conservatory Lobby



Gymnasium



Millikin Auditorium Stage

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gymnasium they supply the need for bodily exercise and physical development. Conservatory students may enjoy all the usual student gymnasium privileges, but altho strongly recommended, attendance in physical training classes is not required. Athletic sports including tennis, baseball, basketball, football and May fete drills have the hearty interest of all students. Opportunities for athletic activities are provided for young women as well as for the young men. Since the University was founded, fourteen years ago, Millikin athletic teams have won over seventy per cent of all athletic contests with other colleges.

MUSIC STORE

For the convenience of Conservatory pupils, a music store is conducted in the Conservatory building. Music is sold at discounted rates, and prompt service given in filling special orders.

PRACTICE ROOMS

The entire third floor—thirty rooms—of the Conservatory building is reserved for practice purposes. Sound-proof rooms containing pianos are available for nominal rental fees. Rates for practice are quoted with the other tuition fees.

FIRST LESSON

For their first lessons, pupils are requested to bring such music as, in their opinion, is representative of their ability. Playing this music will enable the instructor to judge the advancement of the student and will save much time in the outlining of new work.

ONE ATTENDANCE PER WEEK

Special arrangements for lesson times will be made to accommodate persons unable to attend more than one or two days each week. Thirty per cent of the students now enrolled enjoy such an arrangement.

FINANCIAL HELP

Students who desire to earn part or all of their expenses may be greatly aided by writing frankly to the directors. In the

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past, many have been able to earn a large part of their expenses. The Conservatory takes pleasure in doing all that is possible to assist deserving students.

POSITIONS FOR GRADUATES

The Conservatory often receives inquiries for teachers of music from schools and colleges and is pleased to recommend its graduates. While positions cannot be definitely promised to graduates, it is generally easy for well-equipped students to find desirable places.

Students Who Have Received Diplomas
During Thirteen Years, 1903-1916

Diploma in Piano-Playing as Soloist

- Camp, Nora (Mrs. J. Nottleman), LaPlace, '08.
Childs, Edna, Decatur, '08, Student Chicago*.
Corbin, Rose, (Mrs. Harry E. Davis), Olney, '12*.
Eldred, Irene Rivers, Deer Lodge, Mont., '14, Private Teacher.
Gebhart, Nellie (Mrs. Kenneth Waddell), Princeton, '08*.
MacAdams, Fay (Mrs. Rupert Neily), New York City, '09*.
Potter, Blanche, Wichita Falls, Tex., '08, Private Teacher*.
Rogers, Ora B., Springfield, '08, Instructor, Millikin Conservatory*.
Ryder, Lillie M., Decatur, '08, Private Teacher.
Winchenbach, Ruby A., Boston, Mass., '09, Private Teacher and Choir Director.
Yondorf, Hazel, Decatur, '12, Private Teacher.

Diploma in Piano-Playing as Teacher

- Ashby, Lillie M., Decatur, '09, Private Teacher and Church Organist*.
Ketch, Helen (Mrs. O. W. Barnes), Kirksville, Mo., '09*.

Diploma in Piano-Playing as Soloist and Teacher

- Donovan, William Everett, Decatur, '13, Post Graduate Student in New England Conservatory, Boston*.
Fisk, Sylvia, Mt. Zion, '14, Instructor, Millikin Conservatory*.
Lillich, George Otto, Latham, '13, Student in New York City*.
McNabb, Anna Whitmer, Decatur, '13, Student in New York City*.
Mattocks, Ruth, Oakland, '15, Private Teacher.
Primm, Ethel Mundy, Hannibal, Mo., '11-13, Private Teacher*.
Rodgers, Norma Kathleen, Decatur, '15, Organist in City Church.
Jacobs, Eloise E., Kewanee, '16, Instructor, Millikin Conservatory.

*Former Instructor in Millikin Conservatory.

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Herren, Alice Julia, Filmore, '16, Student in New York City.
Wandel, Grace Taylor, Decatur, '14, Instructor, Millikin Conservatory*.

Diploma in Art of Singing as Soloist

Eddy, Hazel Isabelle (Mrs. Gault), Sullivan, '14.
McClelland, Marian, Decatur, '15, Instructor, Millikin Conservatory*.
Trautman, Jeanette (Mrs. Davis Ackerly), North Port, L. I., N. Y., '11*.
Wilson, Mrs. Fannie D., Decatur, '10.

Diploma in Art of Singing as Soloist and Teacher

Wasson, Lois, Decatur, '15, Student in New York City*.
Green, Fredaricka, Morrisonville, '16, Instructor, Millikin Conservatory*.

Diploma in Violin-Playing as Soloist

Hemenway, Mary Winefred (Mrs. Peter Loftus), Pryites, N. Y., '11*.
Lavery, Ruth Aileen, Decatur, '14, Private Teacher*.

Graduates in Literary Music Courses

Ketch, Helen (Mrs. O. W. Barnes), Kirksville, Mo., '13.
Shipp, Dona L., Bloomington, '14.
Lillich, George Otto, Latham, '15.
McClelland, Marian G., Decatur, '15.
Monroe, Jean Ellen, Wheaton, '15.

SUMMARY OF ATTENDANCE AND HONORS AWARDED 1903-1916

Total enrollment for 13 years.....	3,437
Total certificates awarded	335
Total diplomas awarded.....	31
Literary Music College Degree.....	5

Especial attention is called to the above figures as indicative of the high standards of scholarship upheld by the Conservatory. A qualitative rather than quantitative policy is constantly emphasized and adhered to in the awarding of certificates and diplomas at Millikin Conservatory of Music.

Twenty of the thirty-one graduates have held positions on the faculty of Millikin Conservatory.

*Former Instructor in Millikin Conservatory.

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Registry of Students 1915-16

Piano

Graduate

Fisk, Sylvia.....Mt. Zion
Mattocks, Ruth.....Oakland
Wandel, Grace Taylor.....Decatur

Collegiate

Armstrong, Eugenia Moore..... Taylorville
Atchison, Florence..... Lovington
Augustine, Lucy..... Decatur
Ayres, Eloise..... Springfield
Baker, Gertrude..... Milmine
Baker, Oma..... Sullivan
Baldridge, Lois..... Decatur
Bateman, Gladys Marie... Decatur
Bennett, Helen..... Orleans
Bolin, Margaret..... Humboldt
Booth, Melba Antoinette... Decatur
Broadway, Martha Louise.. Cobden
Burner, Florence A..... Decatur
Burton, Ethel.... Storm Lake, Iowa
Callans, Louise... San Antonio, Tex.
Casey, Ida..... Moweaqua
Chittum, Mae..... Sorento
Clark, Edna Margaret... Towanda
Clements, Sallye..... Stonington
Coffman, Jay..... Moweaqua
Cripe, Mabel C..... Cerro Gordo
Cutler, Vera..... Pana
Dawdy, Ruby Louise..... Bruce
Doyle, Ethel Ann..... Decatur
East, Florence Mildred..... Cerro Gordo
Eddy, Velma Zora..... Decatur
Eldred, Irene... Deer Lodge, Mont.
Enloe, Lora Ina..... Patoka
Ennis, Opal Maurine..... Cisco
Evans, Beulah Campbell... Decatur
Fitch, Erma..... Greenup
Frey, Marie T..... Paris
Fuller, Bessie Ellada... Farmer City
Gobleman, Pansy Irene... Chestnut
Gorin, Katherine..... Decatur
Green, Fredarieka... Morrisonville
Gross, Julia..... Atwood
Hanes, Ida Maude..... Springfield
Herren, Alice..... Fillmore

Huffcutt, Leagreetta Helen. Mattoon
Hutchison, Erska Margaret. Farmer City
Jacobs, Eloise E. Kewanee
Johnson, Ethel Potter. Assumption
Jones, Pauline Roberta. Cowden
Keith, Mary Estelle. Decatur
Kiel, Rolland Edward. Jacksonville
Kieck, Elmer L. Glidden, Iowa
Kreasan, Shirley Genevieve, Monticello
Lewman, Doris Mary. Decatur
Lundh, Ingeborg, M. Clinton
McFarlan, Marian Rae. Newman
Massey, Mary Belle. Decatur
Matteson, Anna. Morris
Merris, Helen Frances. Mt. Auburn
Mikels, Alta. Cerro Gordo
Miller, Margaret Bonnie. Weldon
Mitchell, Ethel Grace. Shobanier
Moffett, Wilma. Decatur
Moore, Maurine. Newman
Muir, L. Ruth. Decatur
Parr, Harriett. Decatur
Phillis, Gladys LaVon. Decatur
Phillis, Gertrude. Decatur
Prichard, Genevra Gregory. Lovington
Rammell, Jane Irene. Decatur
Randol, Ethel E. Lovington
Savage, Louise. Ashland
Schien, Vera E. Clinton
Spaeth, Augusta. Decatur
Stamets, Esther Till. Springfield
Starr, Grace. Decatur
Stevens, Myrtle McKee. Metropolis
Stivers, Elsie Alice. Blue Mound
Stone, Pauline Carolyn. Greenview
Stroh, Gladys M. Hume
Taylor, Frances Laura. Maroa
Travis, Pearl. Greenup
Wacaser, Marie. Decatur
Wasson, Iva Ingersoll. Decatur
Weilepp, Lois Catherine. St. John, Kans.
Willis, Florence E. Decatur
Zimmerman, Ruby Camile. Oakland

MILLIKIN CONSERVATORY OF MUSIC

Piano

Academic

Abel, Ruth Virginia.....	Decatur	Hill, Helen Russell.....	Casner
Adams, Maude Louise.....	Atlanta	Hill, Grace Russell.....	Carner
Allen, Ada Kate.....	Decatur	Hinds, Sarah E.....	Dudley
Atlas, Beatrice.....	Decatur	Hirt, Latta Manola.....	Lovington
Augustine, Mary.....	Decatur	Hoots, Mary.....	Cerro Gordo
Bachman, Henrietta C.....	Decatur	Hopkins, Clifton.....	Casner
Bailey, Vada.....	Boody	Hubbart, Faith.....	Macon
Bailey, Fern.....	Casner	Hugenberger, Denice.....	Decatur
Baker, Blanch.....	Moweaqua	Hunt, Eva Frances.....	Tuscola
Baldrige, Janice Alleen...	Decatur	Joseph, Abraham.....	Decatur
Baldwin, Virginia.....	Decatur	Kay, Mrs. L. R.....	Hammond
Barbey, Bernice.....	Decatur	Kellington, Roy Irving...	Decatur
Barker, Gaynell.....	Ozark	Kennedy, Bessie Beryl..	Dalton City
Bauer, Myra Mildred.....	Macon	Kingston, Harvey Carl...	Weldon
Baumann, Hilma.....	Mt. Pulaski	Kyde, Kathryn May.....	Newman
Beatty, May.....	Taylorville	Lehman, Pearl Mae.....	Long Creek
Bohlen, Helen.....	Moweaqua	Lester, Leah.....	Dalton City
Bean, Caroline.....	Decatur	Lutz, Eloise.....	Decatur
Bradley, Harold Wesley...	Riverton	Lynam, Isabella Ann.....	Decatur
Brann, Lucille.....	Tuscola	McAffee, Lola Marie...	Rosamond
Britton, Nina Louise.....	Mt. Zion	McGinnis, Zella Marinda.....	
Brayles, Grace.....	Hammond		Green Cove Springs, Fla.
Burr, Emily A.....	Sidney	Marshall, Faye Esther...	Decatur
Burner, Milton David.....	Decatur	Mayo, John.....	Decatur
Caldwell, Esther Mae.....	Decatur	Mattes, Adeline.....	Decatur
Caldwell, Helen.....	Decatur	Mester, Helen Edna.....	Decatur
Calvert, Cecil.....	Palmer	Metsker, Vivienne.....	Decatur
Carnine, Gail.....	Decatur	Micenheimer, Russell...	Taylorville
Carter, Ethel Alice.....	Decatur	Miller, Maude Annas....	Waverly
Chynoweth, Gladys Olive...	Macon	Millikin, Merle Fae.....	Decatur
Clair, Grace Louella.....	Decatur	Moore, Roy.....	Decatur
Clayton, Lucy Irene.....	Auburn	Mosier, Cleon.....	Hammond
Coon, Irene Freda.....	Lovington	Murphy, Lelia.....	Hammond
Crinigan, Estelle M.....	Decatur	Orr, Edna.....	Decatur
Cunningham, Lucile.....	Tuscola	Parr, Lucile.....	Cisco
Davis, Lois Aleen..	Cynthiana, Ind.	Pemberton, Fae Eddy....	Decatur
Day, Helen M.....	Moweaqua	Picker, Rita.....	Assumption
Drennan, Dorothy.....	Glenarm	Pogue, Zelma.....	Decatur
Fox, Mary Helena.....	Decatur	Post, Frances.....	Decatur
Garver, Marguerite.....	Decatur	Potter, Howard.....	Decatur
Glazebrook, Vera Cornelia.	Decatur	Pound, Maurine Ella....	Decatur
Goltra, Ina.....	Decatur	Pray, Gladys.....	Pana
Graham, Ronald Clifton...	Athens	Ray, Louise.....	Decatur
Gray, Daniel.....	Decatur	Record, Grace.....	Decatur
Gregory, Emma.....	Decatur	Robinson, Helen Alice...	Decatur
Gruber, Ethella.....	Astoria	Roodhouse, Edward Charles.....	
Gushard, Geraldine.....	Decatur		White Hall
Hamblin, Bessie.....	Lovington	Rouch, Etta.....	Decatur
Hawkyard, Lora Camille.....		Royer, Stella Kathryn...	Decatur
.....	Warrensburg	Rybolt, Edna.....	Kenney
		Sanner, Nora Anna.....	Moweaqua

MILLIKIN CONSERVATORY OF MUSIC

Schraeder, Geneva	Decatur	Weber, Marie.....	Decatur
Schneider, Mary.....	Budley	Weidman, Margeny.....	Decatur
Shirey, Hazelbelle.....	Bement	Wikoff, Bertha	Maroa
Sleeter, Bertha Pauline....	Decatur	Wikoff, Fleta.....	Maroa
Smith, Clarence B., Jr....	Decatur	Wise, Forest George.....	Macon
Stephens, Lola.....	Strasburg	Wood, Grace Bernice..	Cerro Gordo
Thom, Camilla	Minonk	Wren, Grace.....	Hammond
Thomas, Fay.....	Decatur	Wren, Ruth.....	Hammond
Veech, Edna	Oakley	Young, Marie A.....	Decatur
Vigles, Maude E.....	Decatur		

Piano

Elementary

Acton, Erma	Decatur	Hogle, Wallace William, Jr.....	Decatur
Ammann, Margaret.....	Decatur		Decatur
Antrim, Roderic Theadore.	Decatur	Holben, Geraldine.....	Mt. Auburn
Armstrong, Robert	Decatur	Holmes, Virginia	Decatur
Batchelder, Grant.....	Decatur	Hopkins, John.....	Decatur
Benard, Lucile.....	Hammond	Hopkins, Omar.....	Decatur
Bergen, James McElroy.	Springfield	Ilhardt, Irene.....	Decatur
Betzer, Georgia D.....	Decatur	Irving, Edwina.....	Decatur
Boyer, Dorothy.....	Decatur	Jamison, Louise	Decatur
Brown, Hyacinth	Bement	Keener, Paul.....	Decatur
Binkley, Mary.....	Decatur	Keith, Howard E.....	Decatur
Burke, Mildred.....	Decatur	Kemmerer, Millicent.....	Decatur
Busby, Christine.....	Decatur	Kemp, C. Donald.....	Decatur
Camp, Marguerite.....	Decatur	Kemp, Nellie May.....	Decatur
Cochennour, Ruel	Decatur	Kincade, Hazel Mae.....	Decatur
Collins, Doris B.....	Decatur	Kizer, Dorothy.....	Hammond
Cox, Katherine.....	Decatur	Landsman, Nelson.....	Decatur
Deetz, Thelma.....	Decatur	Leonard, Katherine.....	Decatur
Deetz, Bernice.....	Decatur	Lewis, Corwin.....	Decatur
Denz, Louise Elizabeth ...	Decatur	Lipscomb, Virginia	Decatur
Drennan, Dorothy	Decatur	Lobenstein, Helen.....	Decatur
English, Frank C.....	Decatur	Lowery, Maurine.....	Decatur
Epping, Louise	Decatur	McCalman, Helen	Decatur
Ernst, Everett Eugene....	Decatur	Mason, Louise	Decatur
Evans, Maurine.....	Hammond	March, Ruth	Decatur
Fisher, Dorothy	Decatur	Miller, Agnes	Decatur
Fox, Rachel.....	Decatur	Miller, Alice	Decatur
Frantz, Leona.....	Hammond	Miller, Iva	Decatur
Franz, Vivian.....	Hammond	Mills, Candace	Decatur
Fusch, Katherine.....	Decatur	Moberly, Louis	Hammond
Glen, Freda.....	Decatur	Mueller, Florence Beatrice.	Decatur
Greening, Ruth Elizabeth..	Decatur	Nceld, Margaret.....	Decatur
Hamman, Ruth Jeannette..	Decatur	Newton, Dorothy.....	Decatur
Hayes, Helen.....	Decatur	Patterson, Beulah	Decatur
Hays, Gladys.....	Decatur	Phillips, Helen Davis....	Decatur
Hays, Virginia	Decatur	Potter, Vere	Decatur
Hill, Margaret.....	Decatur	Quickel, Lucile	Decatur
Hinkle, La Verne.....	Decatur	Quickel, Edna.....	Decatur
Hogle, Margaret Scrage....	Decatur	Rattan, Adle	Decatur
		Roberts, Lucile	Decatur

MILLIKIN CONSERVATORY OF MUSIC

Rogers, Earl.....	Maroa	Traxler, Flossie.....	Hammond
Rogers, Claude.....	Maroa	Traxler, Mildred.....	Hammond
Rouch, Frank.....	Decatur	Taylor, Lillian.....	Hammond
Runkel, Pauline.....	Decatur	Veech, Loyd.....	Long Creek
Shafer, Virginia.....	Decatur	Veech, Lewis.....	Long Creek
Sheibley, Bernard.....	Decatur	Venters, Helen.....	Decatur
Shepherd, Juanita.....	Decatur	Walden, Ruth.....	Decatur
Shirk, Richard.....	Decatur	Walter, Augusta.....	Decatur
Short, Idaehla.....	Decatur	Walter, Robert, Jr.....	Decatur
Smith, Leona.....	Decatur	White, Dorothy May.....	Decatur
Stewart, Calvin.....	Decatur	Whitmer, Doris Eileen.....	Decatur
Suffern, Edna Battles.....	Decatur	Wiswell, Muriel.....	Mt. Auburn
Swarthout, Rassele.....	Decatur	Wood, Margaret.....	Decatur
Traughber, Lucile.....	Macon	Wood, Josephine.....	Hammond
Traxler, Florence.....	Hammond	Wren, Esther.....	Niantic

Voice

Graduate

McClelland, Marian G.....	Decatur
Wilson, Fannie Davenport..	Decatur

Collegiate

Burnett, Ethel.....	Decatur
Cade, Harriet.....	Centralia
Cheek, Opal.....	Mt. Pulaski
Condon, Mary Edna....	Taylorville
Cope, Elizabeth.....	Decatur
Corzine, Lena.....	Stonington
Ford, Roscoe.....	Illiopolis
Gaskins, Josephine.....	Decatur
Green, Fredarieka....	Morrisonville
Grove, Mary.....	Harvel
Hawkyard, Lora Camille.....	
.....	Warrensburg
Hawver, Paul L.....	Decatur

Hershey, Helen Marian..	Stonington
Hobson, Helen.....	Taylorville
Horton, Bessie.....	Garrett
Houghton, Ralph H....	Petersburg
Jeffery, Norma June.....	Batavia
Johnston, William Arthur.....	
.....	Petersburg
Kyde, Kathryn May.....	Newman
Lucas, Harold S.....	Decatur
MacWherter, Kile.....	Decatur
McAfee, Lola Marie.....	Rosamond
McDavid, Marie.....	Hillsboro
May, Fred R.....	Mt. Zion
Murray, Lelia.....	Taylorville
Schien, Vera E.....	Clinton
Stroh, Gladys M.....	Hume
Thompson, Nelle Eileen.....	
.....	Sullivan, Ind.

Voice

Academic

Arbogast, Aileen.....	Clinton
Atchison, Florence.....	Lovington
Baker, Gertrude.....	Milmine
Barker, Gaynell.....	Ozark
Bartlett, Mary Janette.....	
.....	Morrisonville
Baumann, Grace Birdelia..	Milmine
Beadles, Clyde Baldrige....	Outten
Bean, Helen.....	Decatur
Bean, Horatio.....	Decatur
Bean, John.....	Decatur
Bergen, Esther Lou.....	Springfield
Boardman, Jean.....	Elwin

Broadway, Louise Martha..	Cobden
Burner, Florence A.....	Decatur
Byerly, Trophy L.....	Kenney
Calef, Gladys.....	Decatur
Callans, Louise..	San Antonio, Tex.
Campbell, Bessie June..	Dalton City
Carnine, Gail.....	Decatur
Carter, Ethel Alice.....	Decatur
Cash, Mrs. Paul.....	Oakland
Clapper, Mary Frances....	Moweaqua
Clements, Sallye.....	Stonington
Cloyd, Margaret Mary.....	Bement
Coffman, Verne Howard.....	
.....	Moweaqua

MILLIKIN CONSERVATORY OF MUSIC

Colby, Lewis James.....	Decatur
Coon, Irene Freda.....	Lovington
Cooney, Bernice VonRodenheck...	Pekin
Corzine, Elizabeth.....	Assumption
Culp, Mrs. W. E.....	Warrensburg
Cunningham, Lucile.....	Tuscola
Davis, Lois Aleen...	Cynthiana, Ind.
Davis, Cordelia Robinson...	Bement
Dawdy, Ruby Louise.....	Bruce
Durning, Orville.....	Decatur
Ennis, Opal Maurine.....	Cisco
Evans, Beulah Campbell...	Decatur
Fields, Thelma.....	Bement
File, Clinton M.....	Irving
Folk, Mrs.....	Bement
Franken, Gretchen...	Chandlerville
Gebhart, Sybil Emily.....	Decatur
Godwin, Marguerite.....	Macon
Godwin, Mary Elizabeth.....	Macon
Grangory, Blaine.....	Moweaqua
Griffith, Myrna.....	Brownstown
Gushard, Geraldine.....	Decatur
Hamblin, Bessie.....	Lovington
Hanger, Ethel Lee.....	Decatur
Harrison, Lyle.....	Lovington
Hart, Clyde.....	Hillsboro
Harney, Harold.....	Decatur
Hawkins, Opal.....	Taylorville
Heinle, Edith.....	Argenta
Henderson, Eleanor.....	Taylorville
Henderson, Gladys Berkshire.....	Decatur
Henderson, Alice Pryor...	Clinton
Herren, Alice.....	Fillmore
Hirt, Latta Manola.....	Lovington
Hoots, Mary.....	Cerro Gordo
Hoover, Eleanor Scott..	Taylorville
Hornback, Helen.....	Decatur
Hudson, Donald.....	Decatur
Hudson, Ellis.....	Decatur
Huffcutt, Leagreetta Helen..	Mattoon
Hunt, Eva Frances.....	Tuscola
Keusink, Lena.....	Decatur
Knowles, Arthur Ensel.....	Owensville, Ind.
Leake, Adelina.....	Centralia
Lewis, Lelia.....	Decatur
Lewman, Doris Mary.....	Decatur
Lindsay, Ada Emilie.....	Decatur
McFarlan, Rae.....	Newman
McPherson Mrs. W. A.....	Bement
Mattes, E. Violet.....	Decatur
Meyer, Harold.....	Decatur
Miller, Maude Annas....	Waverly
Mills, Elinor R.....	Decatur
Mitchell, Ethel Grace....	Shobanier
Moffet, Lloyd VanCleve....	Decatur
Moffett, Elizabeth.....	Decatur
Monroe, Pauline.....	Arthur
Moore, Margaret L.....	Decatur
Mudge, Frederick Pooley.....	Chambersburg, Pa.
Muir, Mary Ellen.....	Decatur
Noland, Charles F.....	Boody
Noland, Daniel.....	Boody
O'Heren, Eileen M.....	Decatur
Oliphant, Winifred A.....	Decatur
Parkhill, Homer.....	Hillsboro
Parkinson, Nellis P.....	Centralia
Patterson, Marie.....	Clinton
Patton, Fay Belle.....	Decatur
Pound, Maurine Ella.....	Decatur
Pound, Kenneth Kester...	Decatur
Pray, Gladys.....	Pana
Prichard, Genevra Gregory.....	Lovington
Purdue, Troy.....	Decatur
Redmon, Claribel Elinor...	Decatur
Reeves, Ella M.....	Ivesdale
Rich, Dorothy Lucille..	Farmer City
Rodger, Aileen Mildred...	Decatur
Roodhouse, Edward Charles.....	White Hall
Schafer, Olive.....	Macon
Shaw, Lauren.....	Decatur
Shurtz, E. Judson.....	Decatur
Sine, Gladys.....	Decatur
Spence, James.....	Lovington
Stamets, Esther Till....	Springfield
Starr, Grace.....	Decatur
Staley, Lucile.....	Pana
Stevens, Myrtle McKee..	Metropolis
Stevenson, Cyril.....	Bement
Talbott, Agnes.....	Harristown
Taylor, Harriette.....	Catlin
Taylor, Marjorie.....	Ashland
Tenney, Adriance Diane...	Decatur
Thrift, Grace.....	Forsyth
Traver, Dorothy.....	Decatur
Thompson, Lois E.....	Bement
Wallingford, Hobart.....	Mt. Zion
Watson, Dora Elizabeth...	Decatur
Weidner, Vera.....	Prairie Hall
Weilepp, Paul.....	Decatur
Welty, Hope.....	Cerro Gordo

MILLIKIN CONSERVATORY OF MUSIC

Wheeler, Mary.....Cerro Gordo	Wilson, Tyrol.....Decatur
Wikoff, Fleta.....Maroa	Willson, Clara.....Clinton
Wilmeth, J. Freeman.....Decatur	Wolford, Helen B.....Decatur

Violin

Collegiate

Condon, Adele Muriel..Taylorville
Costley, Fern.....Weldon
Webb, Karl Edwin..Seymour, Iowa

Irwin, Glen Paul.....Cisco
Metsker, Vivienne.....Decatur
Simpson, John J.....Lovington
Weidner, Diamond.....Decatur

Academic

Allen, Gladys Madeline....Decatur
Clapper, Mary Frances..Moweaqua
McGinnis, Zella Marinda.....
.....Green Cove Springs, Fla.

Elementary

Musser, Charlotte.....Decatur
Shepherd, Irene.....Decatur
Shirey, Donald.....Bement

Pipe-Organ

Academic

Adams, Maude Louise.....Atlanta
Cutler, Vera.....Pana
Frey, Marie T.....Paris

Massey, Mary.....Decatur
Mathes, Georgia.....Decatur
Stone, Pauline Carolyn..Greenview

Cello

Borch, Fred.....Decatur	Goss, Ethel E.....Berlin, N. H.
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CLASSES IN THEORETIC, SCIENTIFIC AND HISTORIC COURSES

Summary of students taking regular class work in the subjects indicated in addition to work in practic music subjects:

Harmony	86
Musical Form and Analysis.....	16
History of Music.....	47
Ear Training	62
Piano Teachers' Training.....	18
Psychology of Music.....	12
Public School Music Methods.....	15
Piano Technic Classes.....	25
Composition	1
Vocal Diction	7
Solfeggio	30
Ensemble	24

Programs Representative of Concerts and Recitals, 1915-16



ARTISTS' COURSE

THE KNEISEL STRING QUARTET

FRANZ KNEISEL, *First Violin* LOUIS SVECENSKI, *Viola*
HANS LETZ, *Second Violin* WILLEM WILLEKE, *Violoncello*
November 16th, 1916, Millikin Auditorium

PROGRAM

- Beethoven.....Quartet in G major, Op. 18, No. 2
Allegro
Adagio cantabile — Allegro — Adagio
Scherzo. (Allegro)
Dvorak.....Terzetto in C major, for two Violins and Viola, Op. 74
Allegro molto quasi Presto
Allegro ma non troppo — Larghetto
Scherzo (Vivace).
a. HandelLarghetto
b. RenardBerceuse
c. BoccheriniRondo
Mr. Willem Willeke
Violoncello solos with piano accompaniment
a. George W. Chadwick.....Andantino from Quartet in D minor, No. 5
b. Percy A. Grainger.....British Folk-Music Setting
"Molly on the Shore"

THE MESSIAH

Presented by A Chorus of Sixty Voices

Assisted by the Following Soloists

HELEN BROWN READ, *Soprano*
CHARLOTTE PEEGE, *Contralto*
CLARKE SHIPP, *Tenor*
BURTON THATCHER, *Bass*

DONALD M. SWARTHOUT, *Conductor*

Second Presbyterian Church, December 16th, 1915

ARTISTS' COURSE

MARIE CASLOVA, *Violinist*
A. L. Epstein, *Accompanist*

January 13th, 1916, Millikin Auditorium

PROGRAM

- A. D'Ambrosio.....Concerto in B minor, Opus 29
Grandioso — moderato sostenuto
Andante
Finale
Cecil Burleigh.....Tone Poems, Opus 17
A Deserted House
The Bee
April
Jim Scarecrow
The Meadow Lark
Saint-SaënsHavanaise
Tartini-Kreisler.....Variations on a Theme of Corelli
GlückMelodie
MozartGavotte
Pugnani-KreislerPraeludium et Allegro

MILLIKIN CONSERVATORY OF MUSIC

GRADUATION RECITAL

ELOISE JACOBS, *Pianist*

(Pupil of Max vL. Swarthout)

Assisted by MARIAN MCCLELLAND, *Soprano*

March 2nd, 1916, Kaeuper Hall

PROGRAM

Piano

Schumann.....Concerto in A minor

Allegro affettuoso
(Orchestral accompaniment played on second piano by

Mr. Max vL. Swarthout)

Miss Jacobs

Voice

Grieg.....To Springtime My Songs I Utter

Wolf.....All Are at Rest, My Sweet, But Thee

Wolf.....A Song to Spring

Miss McClelland

Piano

Chopin.....Ballade in G Minor

Chopin.....Etude, Opus 25, Number 7

Chopin.....Etude, Opus 10, Number 12

Miss Jacobs

Voice

Ronald.....To Daffodils

Bartlett.....Sayonara

DeKoven.....The Nautch Girl

Miss McClelland

Piano

Liszt.....Gondoliera

Liszt.....Polonaise in E

Miss Jacobs

ARTISTS' COURSE

OSCAR SEAGLE, *Baritone*

Frank Bibb, Accompanist

February 24th, 1916, Millikin Auditorium

PROGRAM

Leoncavallo.....Prologue ("I Pagliacci")

Old Scotch.....Turn Ye to Me

Old English.....False Phyllis

Old Irish.....Tender Apple Blossom

Old French.....Ballynure Ballad

Paladilhe.....Musette

Fourdrain.....Chanson a Manger

Gluck-St. Saens.....Lamento Provençal

Rameau-MacDowell.....Carnaval

Bach-St. Saens.....Caprice ("Alceste")

Brahms.....Sarabanda

(Mr. Bibb)

Brahms.....Ständchen

Strauss.....Nachtigall

Carpenter.....Botschaft

Carpenter.....Heimliche Aufforderung

Cyril Scott.....Silhouettes

Frank Bibb.....When I Bring You Colored Toys

Frank Bibb.....The Unforeseen

Frank Bibb.....A Rondel of Spring

MILLIKIN CONSERVATORY OF MUSIC

ARTISTS' COURSE

OSSIP GABRILOWITSCH, *Pianist*
March 8th, 1916, Millikin Auditorium

PROGRAM

Handel.....	Variations (The Harmonious Blacksmith)
Rossi.....	Andantino
Mozart.....	Turkish March
Bach.....	Chromatic Phantasy and Fugue
Chopin.....	Sonata in B-flat minor, Opus 35
	Grave-doppio movimento
	Scherzo
	Marcia funebre
	Presto
Rachmaninoff.....	Prelude in C-sharp minor
Tschaikowsky.....	Humoresque
Rubinstein.....	Valse
Ravel.....	The Fountain
MacDowell.....	Witches' Dance
Debussy.....	L'Isle Joyeuse

PIANO AND VOICE RECITAL

ADVANCED STUDENTS
June 8th, 1916, Kaeuper Hall

PROGRAM

<i>Piano</i>	
Mendelssohn.....	Variations serieuses, Opus 54
	Augusta Spaeth
<i>Voice</i>	
Spross.....	Three Songs from "A Cycle of Love"
	"To Love"
	"Love Me"
	"Ah! Since You Love Me"
	Vera Schien
<i>Piano</i>	
MacDowell.....	Polonaise in E minor
	Grace Starr
<i>Voice</i>	
Ware.....	Two Duets from "A Day in Arcady"
	"Spring Morning"
	"Goodnight"
	Katherine Kyde, Lola McAfee
<i>Piano</i>	
Debussy.....	Arabesque, Number 1
	Florence Willis
<i>Voice</i>	
Brahms.....	Ständchen
	Mrs. Elizabeth Cope
<i>Voice</i>	
Chaminade.....	If I Were Gardener
Dvorak.....	Songs My Mother Taught Me
	Mary Condon
<i>Piano</i>	
Debussy.....	Three Preludes
	"La fille aux cheveux de lin"
	"Le vent dans la plaine"
	"Minstrels"
	Fredaricka Green
<i>Voice</i>	
Clay.....	I'll Sing Thee Songs of Araby
Old Irish.....	Ballynure Ballad
	Paul Hawver
Sjögren.....	Erotikon, Number 1
	Rolland Kiel
<i>Voice</i>	
Puccini.....	One Fine Day
	(From "Madame Butterfly")
	Ethel Burnett
<i>Piano</i>	
Chopin.....	Scherzo in C-sharp minor
	Louise Savage

MILLIKIN CONSERVATORY OF MUSIC

FACULTY RECITAL

ELOISE BUCHER, *Soprano*, MINER WALDEN GALLUP, *Pianist*
 March 21st, 1916, Millikin Auditorium

PROGRAM

Schubert.....	By the Sea
Schubert.....	Hedge Roses
Handel.....	Come Beloved
Andre Campra.....	Graceful Butterfly
	Miss Bucher
Handel.....	Chaconne in G major (By request)
Schumann.....	Papillons, Opus 2
	Mr. Gallup
Donizetti.....	"O Luce di Quest Anima"
	(from "Linda di Chamounix")
	Miss Bucher
Grieg.....	Sonata, Opus 7
	Allegro moderato
	Andante molto
	Alla menuetto ma poco piu lento
	Finale (molto allegro)
	Mr. Gallup
James Dunn.....	The Bitterness of Love
Carl Deis.....	Inconstancy
Mrs. H. H. Beach.....	The Year's at the Spring
	Miss Bucher
Schubert-Liszt.....	Soiree de Vienne, No. 6
	Mr. Gallup

GRADUATION RECITAL

ALICE HERREN, *Pianist*
 (Pupil of Max vL. Swarthout)
 Assisted by FREDARIEKA GREEN, *Mezzo-Soprano*
 Marian McClelland, Accompanist
 March 28th, 1916, Kaeuper Hall

PROGRAM

<i>Piano</i>	
Bach.....	Prelude and Fugue in E-flat
Liszt.....	Rigoletto
Chopin.....	Ballade in A-flat
	Miss Herren
<i>Voice</i>	
Schubert.....	The Almighty
Strauss.....	Rest Thee, Oh My Spirit
Brahms.....	The Message
	Miss Green
<i>Piano</i>	
Liszt.....	Liebestraum in A-flat
Schuett.....	Croquis et Silhouettes, Number 1
MacDowell.....	Etude de Concert
	Miss Herren
<i>Voice</i>	
Ferrata.....	Groping
Grant-Schaefer.....	The Eagle
Goldmark.....	The Maiden at the Spring
	Miss Green
<i>Piano</i>	
Grieg.....	Concerto in A minor
	Allegro molto moderato
	Adagio
	Allegro moderato molto e marcato
	(Orchestral accompaniment played on second piano by
	Mr. Max vL. Swarthout)
	Miss Herren

MILLIKIN CONSERVATORY OF MUSIC

GRADUATION RECITAL

FREDARIEKA GREEN, *Mezzo-Soprano*

(Pupil of William B. Olds)

Marian McClelland, *Accompanist*

Assisted by GRACE TAYLOR WANDEL, *Pianist*

April 6th, 1916, Kaeuper Hall

PROGRAM

<i>Voice</i>		
von Fielitz.....	Elaine Singing	The Lily Maid
	He Comes	
	The Call of Love	
	In The Tower	
	The Return	
	Rejected	
	Friend Death	
	Miss Green	
<i>Piano</i>		
Grieg.....	Tempo di Valse	Humoresken, Opus 6
	Tempo di Menuetto	
	Allegretto con grazia	
	Allegro alla burla	
	Miss Wandel	
<i>Voice</i>		
Gounod.....		More Regal in His Low Estate
	Miss Green	(From "The Queen of Sheba")
<i>Piano</i>		
Rubinstein.....		Valse Caprice in E-flat
	Miss Wandel	
<i>Voice</i>		
Duparc		Lamento
Carpenter.....		The Day Is No More
Ronald.....		Good-Night
Ronald		Love's Philosophy
	Miss Green	

FACULTY RECITAL

SYLVIA FISK, *Pianist*, MARIAN MCCLELLAND, *Soprano*

Eloise Jacobs, *Accompanist*

April 27th, 1916, Millikin Auditorium

PROGRAM

Saint-Saëns.....		Etude en forme de Valse
	Miss Fisk	
Brahms.....		Liebestreu
Brahms.....		Minnelied
Brahms.....		Meine Liebe ist grün
	Miss McClelland	
Brahms.....		Rhapsodie in G minor
Chopin.....		Prelude, Opus 28, Number 17
Chopin.....		Etude in G-flat
Schumann		Warum
Gallup.....		Valse Gracieuse
	Miss Fisk	
Duparc		Phidyle
Debussy.....		Mandoline
Georges.....		Hymne au Soleil
	Miss McClelland	
Moszkowski		Caprice Espagnol
	Miss Fisk	
Kursteiner.....		Invocation to Eros
Carpenter.....		Come, Dance the Gigue
Horsman.....		Thus Wisdom Sings
Horsman		In the Yellow Dusk
Rummel.....		Ecstasy
	Miss McClelland	

MILLIKIN CONSERVATORY OF MUSIC

SPRING FESTIVAL OF MUSIC MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, *Conductor*

Artists' Recital, Friday Evening, May 5th

LEONORA ALLEN, *Soprano*. LOUIS KREIDLER, *Baritone*

DONALD M. SWARTHOUT at the piano

PROGRAM

Leoncavallo	Prologue from "I Pagliacci"
	Louis Kreidler
Anonymous	Old French Song
Widor	Contemplation
Dalcroze	Le couleur de ma mie
Vidal	Arietta
	Leonora Allen
Handel	Hear me, ye winds and waves
Homer	Requiem
Rogers	War
Mason	Awakening
Busch	Gitche Manito
	Louis Kreidler
Strauss	Zueignung
Reger	Mein Schatzlein
Hermann	Ich habe mir mein Kindel
Brahms	Botschaft
	Leonora Allen
Wolf	Verborgenheit
Grieg	Der Jaeger
Brahms	Feldeinsamkeit
Loewe	Die wandelnde Glocke
Grieg	Zur Johannes Nacht
	Louis Kreidler
Salter	Rose-Rhyme
Ferrata	Night, and the Curtains Drawn
Mokrejs	"Gallie" (Southern Serenade)
Horsman	The Bird of the Wilderness
	Leonora Allen

SPRING FESTIVAL OF MUSIC MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, *Conductor*

Popular Concert SOLOISTS Saturday Afternoon, May 6, 1916

RICHARD CZERWONKY, *Violinist*. LOUIS KREIDLER, *Baritone*

JEAN VINCENT COOPER, *Contralto*

PROGRAM

Cesar Franck	Symphony in D minor
	Lento—Allegro non troppo
	Allegretto
	Allegro non troppo
Verdi	Aria: "O Don fatale" (from "Don Carlos")
	Jean Vincent Cooper
Debussy	Two Nocturnes for Orchestra
	"Nuages" ("Clouds")
	"Fetes" ("Festivals")
	INTERMISSION
Wienawski	Concerto in D minor for Violin and Orchestra
	Romanza
	Allegro alla zingara
	Richard Czerwonky
Massenet	Intermezzo: "Claire de lune" (from "Werther")
Grainger	Shepherd's Hey (Morris Dance)
Verdi	Aria: "Eri tu" (from "The Masked Ball")
	Louis Kreidler
Borodin	A Sketch of the Steppes of Central Asia
Dvorak	Overture: "Carnaval," Opus 92

MILLIKIN CONSERVATORY OF MUSIC

SPRING FESTIVAL OF MUSIC MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, *Conductor*

Symphony Concert SOLOISTS Saturday Evening, May 6, 1916

LEONORA ALLEN, *Soprano*. ALBERT LINDQUEST, *Tenor*

CORNELIUS VAN VLIET, *'Cellist*

PROGRAM

- Sibelius.....Symphony Number 1, in E minor
Andante ma non troppo—Allegro energico
Andante (ma non troppo lento)
Scherzo (Allegro)
Finale (Quasi una Fantasia)
- Weber.....Aria: "Softly Sighing" (from "Der Freischuetz")
Leonora Allen
- Scheinpfug.....Overture to a Comedy of Shakespeare
- Servais.....Fantasy for 'Cello and Orchestra
"O cara memoria"
- Cornelius Van Vliet
- Wagner....."Waldweben" (from "Siegfried")
- Schumann.....Dance of Nymphs and Satyrs
- Gomez.....Aria: "Forma sublima" (from "Salvator Rosa")
Albert Lindquest
- Smetana.....Symphonic Poem, "The River Moldau"

PLANO AND VOICE RECITAL IN HONOR OF ILLINOIS GRAIN DEALERS' ASSOCIATION

May 10th, 1916, Kaeuper Hall

PROGRAM

- Piano*
Saint-Saëns.....Danse Macabre
Gladys Stroh
Miner W. Gallup at second piano
- Voice*
Gounod.....More Regal In His Low Estate
(From "The Queen of Sheba")
- Carpenter.....The Day Is No More
- Ronald.....Love's Philosophy
Fredaricka Green
- Piano*
Rubinstein.....Valse Caprice in E-flat
Grace Taylor Wandel
- Readings*
James Whitcomb Riley.....Selections
Howard G. Seldomridge
- Voice*
Puccini.....One Fine Day
(From "Madam Butterfly")
Marian McClelland
- Puccini.....Flower Duet
(From "Madam Butterfly")
Marian McClelland-Fredaricka Green
- Piano*
Saint-Saëns.....Etude en forme de Valse
Sylvia Fisk

MILLIKIN CONSERVATORY OF MUSIC

RECITAL IN ENSEMBLE MUSIC

STRINGED INSTRUMENTS AND PIANO

May 23, 1916, Kaeuper Hall

PROGRAM

Mozart.....	Quartet in D Major, Number 21
	Allegretto
	Andante
	Menuetto (Allegretto)
	Allegretto
	Max vL. Swarthout, First Violin
	Rex Rees, Second Violin
	Dr. Jas. McDunnough, Viola
	Donald M. Swarthout, 'Cello
Arensky.....	Trio in D Minor, Opus 32
	(Piano, Violin and 'Cello)
	Allegro moderato
	Elegia (Adagio)
	Finale (Allegro non troppo)
	Marian McClelland
	Max vL. Swarthout
	Donald M. Swarthout
Haydn.....	Gott erhalte Franz den Kaiser
Boccherini.....	Menuett
Mendelssohn.....	Canzonetta
	(Three Short Quartets for Strings)
	Messrs. M. L. and D. M. Swarthout
	Dr. McDunnough and Mr. Rees
Cyril Scott.....	Tallahassee Suite
	(Violin and Piano)
	"Bygone Memories"
	"After Sundown"
	Air and Negro Dance
	Max vL. Swarthout
	Donald M. Swarthout

PIANO ENSEMBLE CLASSES

(Under direction of Donald M. Swarthout)

June 2, 1916, IN RECITAL Kaeuper Hall

PROGRAM

Schumann.....	"Manfred" Overture
	Lois Weillepp
	Martha Broadway
	Rae McFarlan
	Doris Lewman
Brahms.....	Second Symphony (Last Movement)
	Grace Starr
	Florence East
	Ruth Muir
	Wilna Moffett
Mendelssohn.....	Saltarello (From the Italian Symphony)
	Louise Savage
	Pauline Stone
	Eloise Ayres
	Pauline Jones
Schumann.....	Scherzo (From Second Symphony)
	Grace Starr
	Florence East
	Ruth Muir
	Wilna Moffett
Schubert.....	Overture to "Rosamunde"
	Lois Weillepp
	Martha Broadway
	Rae McFarlan
	Doris Lewman

CONCERTO PROGRAM

ADVANCED STUDENTS IN PIANO

June 6th, 1916, Kaeuper Hall

PROGRAM

Beethoven.....	Concerto in C minor
(1770-1827)	Allegro con brio
	Wilna Moffett

MILLIKIN CONSERVATORY OF MUSIC

Raff..... (1822-1882)	Allegro	Concerto in C minor
	Ruth Muir	
Schumann..... (1810-1856)	Allegro affettuoso	Concerto in A minor
	Eloise Jacobs	
Grieg..... (1843-1907)	Adagio	Concerto in A minor
	Allegro moderato	
	Alice Herren	
	Orchestral accompaniments played on second piano	

PIANO AND VOICE RECITAL

ADVANCED STUDENTS

March 14th, 1916, Kaeuper Hall

PROGRAM

<i>Piano</i> von Wilh.....		Valse Impromptu in A-flat
	Margaret Bolin	
<i>Voice</i> Arne..... Ruckauf		The Lass with the Delicate Air
	Mary Condon	Enticement
<i>Piano</i> Godard.....		Barcarolle in F-sharp minor
	Grace Starr	
<i>Piano</i> Schuett.....		Croquis et Silhouettes, No. 1
	Gladys Stroh	
<i>Voice</i> Ronald.....		Two Songs from "Summertime Cycle"
	Vera Schien	Morning Evening
<i>Piano</i> Schumann.....		Fantasiestücke, Opus 12
	Florence Willis	Des Abends Aufschwung
<i>Voice</i> Franz.....		In Autumn
	Mrs. Elizabeth Cope	
<i>Piano</i> Moszkowski.....		Poem of May
	Rae McFarlan	
<i>Voice</i> Handel..... Cadman.....		Total Eclipse (from "Samson")
	Harold Lucas	I Hear a Thrush at Eve
<i>Piano</i> Debussy.....		Two Arabesques
	Ruth Muir	
<i>Piano</i> Chopin.....		Ballade in F
	Rolland Kiel	
<i>Voice</i> Ronald.....		Two Songs from "A Cycle of Life"
	Ethel Burnett	Down in the Forest Love, I Have Won You
<i>Piano</i> Chopin..... Liszt.....		Etude, Opus 25, No. 7
	Louise Savage	Gnomenreigen

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COMMENCEMENT RECITAL

June 12th, 1916, Millikin Auditorium

PROGRAM

<i>Piano</i>		
Saint-Saëns.....	Etude en forme de Valse	Eloise Jacobs
<i>Piano</i>		
Ravel.....	The Fountain	Alice Herren
<i>Voice</i>		
Bizet.....	Habanera (from "Carmen")	
Kursteiner.....	Nightfall	
Strauss.....	Serenade	Fredarieka Green
<i>Piano</i>		
Moszkowski.....	Caprice Espagnol	Sylvia Fisk
<i>Voice</i>		
Puccini.....	Aria: "Vissi d'arte, vissi d'amore"	
	(from "Tosca")	
Carpenter.....	Come Dance The Jig	Marian McClelland
<i>Piano</i>		
Weber.....	Concertstück	Grace Wandel
	(Second piano part played by William Erhart Snyder)	

FACULTY RECITAL

LOIS WASSON, *Soprano*

Mrs. Rupert Neily, Accompanist

June 20th, 1916, Millikin Auditorium

PROGRAM

Gounod.....	Aria: "Je veux vivre"	
	(From "Romeo and Juliette")	
<i>Old English</i>		
Monro.....	My Lovely Celia	
Young.....	Phyllis Has Such Charming Graces	
<i>German</i>		
Strauss.....	Ständchen	
Brahms.....	Vergebliches Ständchen	
Brahms.....	Nachtigall	
Brahms.....	Wie Melodien	
Löwe.....	Niemand hat's gesehen	
<i>French</i>		
Tschaikowsky.....	Le Canari	
Stern.....	Soupir	
Hahn.....	L'heure Exquise	
<i>English</i>		
Matthews.....	A Song In Spring	
De Lange.....	Dutch Serenade	
Rogers.....	Love Has Wings	
Cottenet.....	Red, Red Rose	

Decatur College and Industrial School *of* The James Millikin University

THE SCHOOL OF LIBERAL ARTS

The usual courses in ancient and modern languages, in mathematics, history, economics, science and philosophy, with a variety of electives in the other schools.

THE SCHOOL OF ENGINEERING

Comprehensive courses in civil, mechanical and electrical engineering and sufficient culture subjects in other departments to insure a liberal education.

THE SCHOOL OF DOMESTIC ECONOMY

The interesting departments of domestic science and domestic art. The former includes courses on the house and its care; selection, preparation and economic use of foods, dietetics, care of children, personal hygiene, household administration, theory and practice of teaching domestic science in the grades and in advanced classes, etc. The latter offers courses in sewing, textiles, dress-cutting and fitting, history of costume, millinery, planning and furnishing a home, house decoration, handwork for the graded schools, etc.

THE SCHOOL OF FINE AND APPLIED ARTS

The fine arts courses embrace drawing and painting from casts and still life, painting and modeling from life, history of art, applied free hand drawing, ceramics, and theory and practice of teaching art.

The applied arts include applied design in beaten and cast metal, burnt wood, leather, bookbinding, wood carving, cloisonne enameling on copper and silver for pins, buckles, etc.; mounting semi-precious stones in silver and gold for pendants, rings, brooches, spoons, lamps, etc., domestic art designs for textiles and costumes in pencil and water colors; rapid sketching of bows, ribbons, hats, etc.; and designs for furnishing and decorating the rooms of a house, china painting, etc.

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Modern kilns are provided for the classes in china painting and clay modeling, the latest purchase being ample for the accommodation of a large number of clay models of varying sizes.

THE SCHOOL OF COMMERCE AND FINANCE

In addition to courses in English, science, history, sociology, modern languages and philosophy in the school of liberal arts, the following are offered: commercial geography, accounting and auditing, money and banking, industries and resources of United States, elementary and commercial laws, distribution and transportation, public, corporate and private finance, exchanges and foreign commerce, administration of public and corporate industries, financial and tariff history, constitutional and international law, etc.

THE SCHOOL OF EDUCATION

General courses in elementary pedagogy for college freshmen and fourth-year academics, and advanced courses for college seniors and fellows; also special pedagogical courses in domestic art, domestic science, manual training, fine and applied arts, music, English and other department in the School of Liberal Arts.

Under the new State laws, the completion of certain designated courses entitles the students to county or state certificates on same conditions as graduates of State institutions.

LIBRARY SCIENCE

Department courses on the history of libraries, book-making, bibliography, selection of books, elementary library economy, apprentice work, elementary and advanced administration work with required and elective courses in the School of Liberal Arts lead to the bachelor's degree.

Special courses are offered in all of the schools to students in music and to others who do not care to complete the full course.

Two-year and three-year certificate courses are offered in some schools for teachers and for those planning to enter certain technical and professional institutions. Among the latter courses preparatory to the study of law and medicine.

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PRE-MEDICAL

In accordance with the standards established by the Council of Medical Education of the American Medical Association, this College offers the two-year preliminary courses prescribed for admittance to the colleges of the Association, which now embraces nearly all the leading medical colleges of the country, forty of which are now requiring two years or more of work in a college of liberal arts as a minimum for entrance. This course includes the requisites for admittance to the dental schools also.

PRE-LEGAL

Many of the better law schools are now making a minimum requirement of a two-year college course in liberal arts for entrance to their freshman classes. To meet this requirement, this college also offers preliminary courses which include those recommended by the American Association of Law Schools and which are also named in pre-law courses in many leading universities. From those named a total of 64 point hours must be completed, an equal number from each year being necessary.

EXPENSES

The fees are low, being but seventy-five dollars per year with a small laboratory fee in addition for those who enter laboratory classes. Rates for room and board are also as low as such accommodations can be secured elsewhere. Students must be well housed and well fed in order that they may do the best work. However, every effort is made to assist students in keeping expenses down to the minimum, and those who wish to earn part or all of their way will find no better opportunities than are here offered.

Fifty or more scholarships are now available under the provisions of the Williams Fund for deserving students with limited means.

For Catalog-Bulletin and additional information, address A. R. Taylor, President James Millikin University, Decatur, Illinois.

MILLIKIN CONSERVATORY OF MUSIC

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